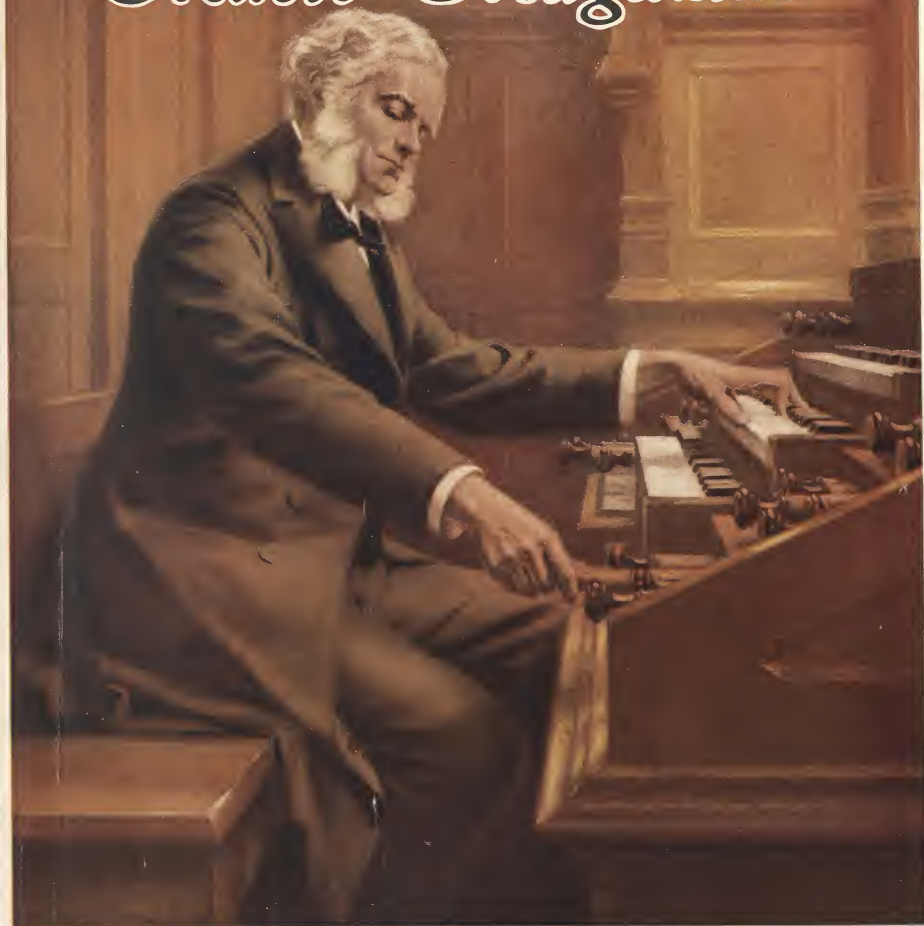


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Music Magazine



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T HIS popular little book is designed to teach the rudiments of music in an easy and practical manner. It really is intended as a preparatory grade for little tots too young to go right into the average instruction book or method. The major portion of this little book is devoted to attractive little pieces which help impress the notes up and down from Middle C, upon the child's mind. Little jingles to each of the pieces have been provided by Jean C. Castle.

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MIDDLE C
And the Notes Above and Notes Below
By LIDIE AVIRIT SIMMONS

T HIS work is outstanding among those books providing a more simple and more gradual means of becoming acquainted with the notes upon the staff than provided in the usual large instruction book. A gradual procedure is highly essential with small children and this book is outstanding because it provides attractive first material for juveniles with very short little pieces that are enhanced by illustrations and text. With each lesson there is provided a blank staff for the pupil to write the new notes learned with that lesson. The book also provides for the gaining of a true sense of rhythm while learning notation.



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AS THE author puts it, these little rhymes and tunes were written in answer to the question so often asked by teachers, "What shall I do with the children while they are trying to learn the notes on the staff?" The amazing success of this book indicates that many, many teachers find it a valuable accessory during the little pupils' first months of study. Both clefts are used from the start and the little rhymes with most of the pieces aid in developing rhythmic feeling.

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T HERE is a great appeal in these twelve characteristic little pieces which furnish little studies covering vital points in elementary technique, such as the stretching, intervals, pointing the thumb under and over, playing all five fingers in correct position and strengthening the ear and eye. There is a little illustration accompanying each little piece.

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Fervidamente

ff

f

pp

*D. C. Trio **

MARCH OF THE CHORISTERS

FREDERICK KEATS

A capital "indoor" march. Grade 8
Moderato M.M. ♩ = 96 - 108

mf

mf

f

Fine

TRIO

mf non legato

f

*D. C. Trio **
(D. C.)

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MARI PALDI

p cresc.

p espress.

mf dim.

p cresc.

f

mf dim.

p cresc.

mf dim.

p cresc.

mf cresc.

p dolce

f dim.

rit.

D. C.

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LE LAC ENCHANTE

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p leggiero

p

f

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mf leggiero

cres. cen - do

f

p

Fine

p molto leggiero e grazioso

ritard

p cresc.

delicatisimo

*D.C.**

TRIO *Meno mosso*

p molto espressivo

simile

mf

p

cresc.

dim.

simile

p

D.C.

* From here go back to the beginning and play to *Fine*; then play *Trio*.

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EDITORIALS

The Road to Mastery

OF all the quacks who are ready to sell through-tickets on the road to mastery, none is so misleading as he who advertises that the glorious goal can be reached without work—hard, earnest, solid work. There are no Pullman cars to musical triumph. He who gets there walks every step of the way. The honest teacher's main job is to see that the student is piloted to success in the shortest possible time, with the fewest missteps. This does not mean that the road should be dull, uninteresting or disagreeable. On the contrary, each day should be a delight, a new thrill, a page from the book of adventure into the loveliest country in the world.

Your Editor has been concerned in the preparation of a very large amount of juvenile educational material which has had very wide adoption. In participating in the recent works, "Music Play for Every Day" and its sequel, "Happy Days at Music Play," the first aim was to provide material for young folks that would be irresistibly charming, that would in itself advertise the enchanting beauty of the art, so that children

would find in it the incomparable fascination which was often denied their ancestors who were started in music study as though they were entering a kind of penal servitude at the treadmill of the keyboard.

The whole new school of juvenile musical pedagogy is dedicated to the fine purpose of making music study delectable instead of detestable. Many splendid pioneers are working intensively for this end.

There is one hazard, however, which we cannot refrain from mentioning. We do not refer to the unmentionable charlatans who advertise that marvels may be accomplished over night, with little expense or effort. Mushrooms may be produced in that manner but never oaks, to say nothing of roses and apples. The lasting things take time for their development. They also take work. There is no substitute for work. We particularly desire to point out to ETUDE readers that, in all history, most of the worthwhile plans for piano study have included ample provision for thorough and liberal drill in scales, arpeggios, exercises and studies.

In recent years we have the instances of a few great virtuosi who truthfully state that they have never had real teachers, never have studied regularly, and never have used scales or exercises. One of the outstanding instances of this is Leopold Godowsky. Your Editor has had the privilege of knowing Mr. Godowsky very well indeed and has often discussed these matters with him.

Godowsky has a technique which is uncanny and is the envy of all pianists. Many other players of the instrument have referred to him as the outstanding pianist of the era. He has

real charm, great personal force, a mind of scintillating brilliance, and a broad human outlook upon life. It is wholly stupid to compare Mr. Godowsky, at any stage of his artistic career, with the average pupil. If the truth were known one would doubtless find that in obtaining his results as a child he actually practiced inordinately at pieces, assimilating with lightninglike rapidity, and actually doing an amount of work, to achieve his ends, that would stagger the ordinary student. Who can say that with careful drill Mr. Godowsky might not have been spared a great deal of needless effort? Nothing is so terrible in music as a kind of military monotony in practice. Careful drill mixed judiciously with delightful music is, however, a very different matter.

THE ETUDE has always been very frank and truthful in reporting the opinions of great pianists, in the various conferences presented. These have covered most of the great artists of our epoch. Where certain performers have advocated abandoning exercises and studies for pieces or extracts from pieces,

we have always noted that they were of the type of musical genius inclined to consider only types similar to themselves, which are after all in no way representative of the average student. They are no more to be compared with the pupils who need regular drill than is the humming bird to be compared with the eagle.

All our experience in practical teaching and our contacts with musical educators and institutions here and abroad makes us strong in the opinion that a certain amount of real work,

such as scales, arpeggios, exercises and studies, is not merely indispensable to worthwhile educational results of a sound character, but that in the end it is an enormous saving of time for both pupil and teacher, as well as of expenses to the parent.

The suspicion that the right kind of drill destroys artistic feeling is belied by Liszt, Rubinstein, Paderewski, Gahrlowitsch, Hambourg, Carreno, Bloomfield-Zeiser, Lhevinne, and scores of others who have literally been "drilled to death" by great master teachers from Czerny and Leschetizky to the present.

The average teacher will not encounter a genius of the type of Godowsky in a lifetime. In the meanwhile judicious drill is indispensable.

If we fall into the egregious error of taking the structural vertebrae out of our musical educational methods, by removing real work, American progress in the tone art will die of potential collapse.

Work is the master key of the masters.



LAUSANNE, SWITZERLAND, WHERE THE MOMENTOUS ANGLO-AMERICAN MUSIC CONFERENCE WAS HELD IN AUGUST. (SEE PAGE 654.)

A LASTING INVESTMENT

A PIANO costs just about as much as an automobile. Having made that vague and somewhat stupid statement we shall make clear some points of difference which are of economic concern to the general public. There are pianos which can be bought for very small sums, comparatively speaking. They compare with certain inviolated motors sold on the market under the euphemistic title of "used cars." Other pianos, with decorated cases bearing the signatures of great artists, like that made by Sir Alma Tadema, may bring as high as \$20,000. However, the average good piano costs about as much as the average good automobile in the respective classes. The "hunks," that is, the case or the body, are extra.

Both the piano and the automobile represent important investments in these days of cyclopaean progress. Automobileing is one of the favorite sports of our editor, and he has driven cars a distance equivalent to six times around the earth. A fine car, an excellent road in our endlessly wonderful country and a party of appreciative companions—these give a thrilling opportunity for enjoyment.

Recently, while whizzing through our lovely southland, it came to us to compare the investment values in automobiles and in pianos. A fine piano we know, bought in 1904 and used in a home of a very musical family, is to-day quite as stately in appearance and as beautiful in tone as when it was purchased. A generation of different players has enjoyed it hugely. In the same period this same family has owned no less than twelve automobiles, ten of which have disappeared entirely. In the piano market there are no "yearly models." Of course, one does not go cavorting around the land at forty or fifty miles an hour on a piano, but nevertheless the average piano of fine make is made to stand a terrific amount of "punishment."

All a fine piano needs is careful attention four times a year by a really good tuner. This incurs an annual operating cost of probably \$25 at the most. No gas, no oil, no battery trouble, no tires, no repairs. The operation and deterioration of a series of cars during the life of the piano we mention would have cost a small fortune—certainly not less than \$25,000.

A fine piano is one of the most "worth-while" investments in our interesting modern life. As the center of the home of culture, it brings mental stimulus, imagination, inspiration, entertainment, solace, poetry, color, love of home, and a hundred and one priceless advantages without which our much mechanized and "forced-draft" existence might lead to a mere whirling of restless activity with no ultimate elevation of the soul.

THE STUDIO CLOCK

EVERY music studio should possess a good clock. The cant of certain moon-eyed musical hypocrites who excuse their own shiftness by a rebellion against the systematic operation of their educational work deserves no comment now save that in comic papers. When your editor was a young music student he had a teacher who frequently kept him waiting in the ante-room for long periods while the pupil preceding him received instruction. His excuse always was that music was an art, and that therefore he could not work upon a regular schedule.

It did not take long to discover, however, that the teacher preferred not to be held down by anything like a schedule. If he arose late in the morning the whole day was askew. If he had an attractive young lady pupil he prolonged the lesson with descriptions of his own extraordinary importance—and the next pupil paid the bill.

The only sensible teaching plan makes the observance of the clock necessary. The most skillful teachers we have known have been those who take the given lesson period and so apportion the time that the pupil has had a well-rounded lesson when the hands on the clock point to the end of the period. This is not always an easy matter, but in the long run it is by far the best for all concerned.

A PASSING CLOUD IN THE SKY

DR. WALTER RABL, the extremely able director of the German Opera Company which toured America during the past season, had his own opinions about the ultra-modern music of Austria and Germany. Dr. Rabl has made a splendid reputation abroad, as a Wagnerian Conductor—especially during six years in Madrid and many years in Vienna and Magdeburg.

"It is only a passing cloud in the sky," he remarked to us. "This modern music will be gone before we know it. I do not refer to the wild music of the tempestuous composers of Russia, Moussorgsky, Scriabin and Stravinsky, who, speaking in a natural idiom, seem to have something to say which is enormously interesting to musicians and to the world alike. However, when people of totally different race and culture, as, for instance, the Teutonic composers, attempt to do this stuff, the result is like grafting anthers on the eagle. It produces something very disturbing but wholly unconvincing. Most of the serious musicians are annoyed by it rather than moved. Being abnormal, it is not destined for permanent existence."

Dr. Rabl's opinions are identical with the stand we have taken. We have evidence that the curious demand which existed a few years ago for any kind of a queer mess of discords, dished up by a composer with his tongue in his cheek, is gradually diminishing, as it should.

MUSIC IN 1877

IF you were born in 1877 instead of 1920 your musical past has of course been totally different from that of the child of today.

In 1877 there was really comparatively little music in the world—that is, available music. If you were born in the country your musical horizon thirty or forty years ago was defined by the one-manual, hand-pumped pipe organ that might be heard in church on Sundays, the village choir and possibly the village band, Uncle Hal's accordion dollar "strad," the Estey Parlor Organ, brother Charlie's fifteen dollar the barn (or was it a mouth organ or a jaw-harp) and, let us hope, your mother's sweet voice singing Bonnie Sweet Bessie or Just a Song at Twilight.

The radio was an unthinkable dream, and at that time the phonograph was to most a mechanical tom cat with the asthma. Anyhow nobody ever thought of owning a phonograph; it was something to marvel at at the country fair, not to enjoy as a musical instrument. Who would ever have imagined that one day the phonograph, in miraculous perfection might become a household necessity?

We were born in the city and had a piano, heard concerts, went to the theater and to the opera. My, what advantages! When we started to study the piano the teacher, a sad-visaged widow, smothered with life, who worshipped scales as the Mohammedan worships the East, started with scales at the keyboard and taught us nothing, but scales for nearly six months before ever opening a book or giving us any idea of musical notation. She did her best to frustrate our musical progress by concealing any possible charm or loveliness that music might have. The result was that we thought of music as a kind of bone-yard filled with ebony and ivory bones which had to be rattled in various rhythms for the torture of youth. She was the inspiration of our determination in later years to create an irresistibly delightful first instruction book for little children.

The child born in 1920 has an entirely different aspect of music largely because there are a thousand opportunities for hearing lovely music to-day where there was one in 1877. The sound reproducing instruments, the radio, the public schools and the movie theaters are largely responsible for this change. When the child starts music study with such work as "Music Play for Every Day" each hour becomes joy. More than this, the modern educational methods make his whole training from the stand-point of musicianship vastly more thorough and far more rapid. Surely the little folks of to-day are wonderfully blessed with musical opportunities and musical delights.



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Brussels, the Musical Gem of Europe

Eighth in the Series of Musical Travelogues, Intimate Visits to Historic Musical Shrines

By JAMES FRANCIS COOKE

PART I

IT TOOK the greatest war in the history of man to bring the world at large to realize that, nestled away in Belgium, was an arsenal of national dynamite so powerful and so well controlled that it actually tripped up the most prodigious military machine ever conceived by man. However much Belgium may have lost in the Great War, however terrible its sacrifices, nothing else could have occurred that would bring so vividly to the attention of the world those amazing qualities of courage, leadership and intensity of purpose that were revealed at Mons, Louvain and Ypres.

The giant hero King and his gracious Queen naturally became world figures overnight. Gradually it leaked out that, in the royal palaces, both cultivated music with real devotion to the art and that the queen is practically a violin virtuosa. Then Mr. and Mrs. Public discovered that Belgium is a nation of music and possibly reflected that music may have contributed something to those spiritual forces which gave the land its dynamic power. Certainly fiddling Belgium was the opposite of a land of weaklings. When you travel through the country by motor, for long distances, you are impressed first of all by the look of great and concentrated strength in the faces of the common people. Surely this is a tiny land of great moment in history. And, with this, little Belgium supports some of the finest musical conservatories in the world.

A Land of Industry

BELGIUM is less than one-fourth the size of New York State. Its population is 7,874,601. Naturally this relationship results in one thing—Belgium is a huge factory. Indeed one is surprised that there is room for so many farms and that there is a real pastoral population. Its mineral riches of coal, iron, lead, copper, zinc, calamine, manganese and other important products, combined with the high intelligence and industry of the people, have made this country one of the foremost manufacturing centers of the world. In Africa, Belgium possesses the Congo Free

State with an area of 900,000 square miles and untold wealth. African Belgium is about eighty times the size of the mother country. Modern Belgium dates from about 1830, when the country revolted against the Dutch. Previous to that time the land had been dominated in turn by the Romans, the Franks, the Spaniards, the Austrians, the French and the Dutch. The languages of Belgium are Flemish and French. Many of the citizens of Brussels speak German; English is heard here and there, but not to the same extent as that encountered in Paris.

Living in the Past
BRUSSELS has been called "the little Paris." There are some points of resemblance but far fewer than the visitor has imagined. We pass along the beautiful shaded boulevards to the more congested sections where the life in the streets is very obviously French and in no way Dutch or German. Many of the shops have a Parisian atmosphere. On the whole, however, the likeness ceases there. Paris is flat save for Montmartre; and Brussels, except for the lower town, is on high hills. Its grand place or town square is rich in its medieval memories. Best of all they are not yet

relegated to brick and stone alone. There is a picturesque quality about the life and the ceremonies that is reminiscent of a far more colorful past. The commingling of today and yesterday is an extraordinary experience for the visitor. We visited, for instance, the preliminaries of a civil wedding (which may precede that of the church). This was pronounced at the City Hall, in a marvelous Gothic room which made us pinch our American made garments to ascertain whether we were really living in the twentieth century. M. Adolphe Max, the hero mayor of Brussels during the Great War, officiated. He was dressed in most impressive robes of his office and attended by assistants garbed in ancient costumes of singular effectiveness. The ceremony was beautiful and dignified and wholly unlike the civil marriages in America, which only too often have all the pomp and ceremony of an arrest for speeding.

There is so much that is picturesque about this city square alone that for the notice we wish that we were Burton Holmes or Newman and might dwell upon the beauties of this museum of other days with the gorgeously carved house fronts and its wonderful ensemble of structures rich in romance. (Look! just across the street is the house in which Victor Hugo wrote *Les Misérables*.) Here in Brussels are splendid art galleries, including the queer collection of pictures by an artist named Wiertz, in a museum endowed by the painter. The subjects are often startlingly original, executed with fine craftsmanship, and sink into the memory with unusual vividness. Wiertz, however, was a mere eccentric fellow; and many of his morbid pictures would make fine mural decorations in a morgue.

A Noble Lineage

THE ROOTS of modern musical Belgium reach, at least down to the fourteenth century when this country was under the dominion of those momentous patrons of the arts, the four great Dukes of Burgundy, Philip, the Bold (died 1404), John, the Fearless (died 1419), Philip, the Good (died 1467), and Charles,



THE TRIUMPHAL ARCH AT THE BRUSSELS EXPOSITION

the Bold (died 1477). Painting and music owe an enormous debt to these splendid men who fostered these arts with signal enthusiasm. Although their territory reached from the North Sea to the Mediterranean, it was in the Netherlands, and particularly in that part now constituting Belgium, that much of the important work was done. Gilles Binchois (died 1460), born near Hainaut, Guillaume Dufay (died 1474), born near Hainaut, Jean de Okeghem (died 1495), who was born in Termone, Josquin des Prés (died 1521), born at Condé, Adrian Willaert (died 1562), born at Barges or Roulers, Cornelius Lassus (died 1594), born at Mons, are obviously Flemish composers born in Belgian territory. Remove these names from musical history and we take away some of the great foundation piers of the art.

The Land of the Violin

IN MORE RECENT YEARS Belgium has become known as the land of the violin. Not that its musical development is in any way restricted to this instrument; but so many great masters of the instrument have been produced in Belgium, and so much important educational work has been done right down to the present time, with the internationally eminent achievements of the great Cricquiom, that musicians throughout the world look for superior excellence in the development of the art of violin playing in Belgium. It will be a highly profitable experience for any music lover to spend for a moment a few of the great violinists and violin teachers who have come from Belgium.

Charles Auguste de Bériot was born at Louvain in 1802 and died in the same city in 1870. He was the son of aristocratic parents. His talent became manifest at a very early age, and he made his juvenile début at the age of nine, playing a concerto of Vioti. At nineteen he went to Paris and immediately became a favorite in the French capital. In 1836 he married the famous prima donna, Madame Garcia-Malliarin. From 1843 to 1852 he was the professor of violin playing at the Brussels Conservatory. Blindness and paralysis forced his retirement. His educational works are still highly valued. Among his celebrated pupils was Henri Vieuxtemps.

Henri Vieuxtemps was born at Verriev, Belgium, in 1820 and died in Algiers, Africa, in 1881. His father was an instrument maker and piano tuner. He was nine years old when he was placed with de Bériot at Brussels. For a time he studied in Vienna. He then commenced a long series of tours, always endeavoring to improve himself through the best available instruction in the countries he visited. Thus he studied composition with Reicha, while at Paris. He visited America three times, touring with his violin. From 1871 to 1873 he was Professor of Violin Playing at the Brussels Conservatory. Like de Bériot, he was also afflicted with paralysis and was forced to retire.

Hubert Léonard, who was born near Liège in 1819 and died at Paris in 1890, was the successor of de Bériot as leading professor of violin playing at the Brussels Conservatory (1847-1897). This distinguished master, who also spent much time teaching in Paris, gained the admiration of the musical world for the

serious, earnest character of his pedagogical work. His influence upon his pupils was immense. He wrote many valuable educational works. Among his famous pupils was the French violinist, Henri Martini, and the distinguished Belgian violinist, Martin Pierre, as well as Joseph Maréchal (born at Liège in 1848) who succeeded Massart as Professor of Violin Playing at the Paris Conservatory in 1892.

Lambert-Joseph Massart, who was born at Liège in 1811 and died at Paris in 1892, was famed for his eminent pupils during the time that he was professor of violin playing at the Paris Conservatory (1843-1890). These included Henri Wieniawski (born in Lublin, Poland, 1838, died in 1880), M. P. J. Maréchal and Pablo Martin Melton Sarate y Navasquez, known as Pablo de Sarate (born at Pamplona, Spain, in 1844 and died at Biarritz in 1908) one of the most brilliant figures in the violin world. Although he also studied with Alard he came under the influence of Massart.

Ovide Musin (born near Liège in 1854) was a pupil of Léonard at the Liège Conservatory and followed him to Paris where he won the gold medal for solo and for quartet playing. He toured Europe with great success and in 1883 he came to America. Since that time most of his work has been in this country, save for the period when he returned to Liège as the successor of César Thomson as violin professor at the conservatory. Because of the vast number of his concerts in America, the influence of Musin upon the violin playing of our country has been very important.

César Thomson (born at Liège in 1857) was a student of Vieuxtemps, Léonard, Wieniawski and Massart. Thomson's experience was especially broad and valuable, covering many important posts in Europe, as well as tours. In 1894-95 he toured the United States. In 1898 he played at the Exposition Universelle of Vienna. He was Professor of Violin Playing at the Brussels Conservatory. When the great war began he moved to Paris and became Professor of Violin Playing at the Conservatoire National Supérieur. Later he came to the United States and conducted master classes at the Ithaca Conservatory of Ithaca, New York.

Ysaÿe was born at Liège in 1858. He was a pupil of Wieniawski at the Brussels Conservatory, but later went to Paris to study with L. Massart. This heroic master is so well known as a performer, and as a conductor in America that comment is unnecessary. In 1918 he was engaged as conductor of the Cincinnati Symphony Orchestra and served for four years with brilliant success.

Mathieu Cricquiom (born at Holimont in 1871) is now the reigning success in Belgium. He was a pupil of Vieuxtemps, Europe. Cricquiom was a pupil of Ysaÿe. From 1888 to 1894 he was a member of the Ysaÿe Quartet, and for the next two years he was leader of a quartet at the Société Nationale of Paris. In 1919 he was appointed Professor of violin playing at the Brussels Conservatory. Not content with the profession of soloist, Cricquiom has started to create a method and graded course for violin playing which must be regarded as now the very last word in the art of violin teaching. His wide adoption and success throughout the world is the best evidence of its extraordinary merit.

(To be continued in October)

Report Cards for Piano Pupils

By Mrs. W. HENRY HERNDON

THE monthly report card from school is eagerly looked for, both by pupil and parent. So why not try giving the piano pupil one?

Let the pupil learn at every lesson just

what he has made on his scales, exercises, pieces, fingering and counting. If he sees he is making a poor grade he will try to improve his next lesson not so much with the lesson in his mind as the grade.

THE ETUDE
Master Discs
A DEPARTMENT OF REPRODUCED MUSIC
By PETER HUGH REED
A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be carefully supervised of makers. Correspondence relating to this scheme should be addressed "The B. B. Co., Dept. of Reproduced Music," 10, Abchurch Lane, London, E.C. 4.

THAT INTIMATE spell of a wholly satisfying musical beauty which the piano can give in a small hall or a private salon is beginning to manifest itself upon records, now that the recording director has found the art of epitomizing in the wax this instrument's all-too-general tone. Too, since reproduction has grown more opulent, the result is a realistic charm which threatens to outdo the reproducing piano. Musicians and lovers of this instrument will welcome such piano discs since they present a veritable harvest of fine material.

In the Victor export list we discover Benno Moiseiwitsch, that graceful lyricist of the keyboard, in fine performance of Chopin's *Scherzo*, opus 31, on disc No. 6020, and the lovely *Impromptu* in *A Flat*, opus 29, coupled with the brilliant and showy *Pavane* in *B Flat*, opus 70, No. 3, on disc No. 6021. Arthur Schnitzler, the Polish pianist, which unusual talent has always found satisfactory expression in his own countrymen's music, plays Chopin's *Barcarolle* in *F Sharp*, opus 160, on Victor disc No. 7011, and also his *Polse* in *A Flat*, opus 30, No. 1, coupled with Schubert's *Impromptu* in *A Flat*, opus 90, on Victor disc No. 7012. We discover, also, Claudio Arrau, the youthful Brazilian pianist, who is ever a pleasure to hear, in recent performances of Chopin's *Polse* in *A Flat*, opus 34, No. 3, coupled with the Liszt arrangement of Schubert's *Harb*, on disc No. 4101. And favorite of the French, Alfred Cortot, plays Busoni's effective *Chamber Fantasy* from "Carmen," and again, from Victor disc No. 4102, Liszt's *Polse Melencoliche*.

From Columbia records No. 50499, we heard Myra Hess, that graciously resilient "queen of the piano," in Griffes' lovely *White Peacock* and also in a piano arrangement of Manuel de Falla's brilliant *Dance Ritual* of Fire. Muriel Kerr, young pianist, one of the winning contestants in the Schubert Memorial Contest, contributed some performances of two Etudes by that great neglected Russian composer, Scriabin, on Victor disc No. 4113; and Isabelle Yakovskaya, another winner in the same contest, likewise played *Godowsky's Old Vienna* and Debussy's *Prelude in a minor* on disc No. 4115.

Another recorded interpretation of the Schumann *Piano Concerto* has been issued, this time by Columbia in their new series, Panny Dayton, who enjoys the distinction of having been a favorite pupil of Clara Schumann's, plays this work in the new Brunswick recording. Her performance displays a deep understanding and appreciation of this Schumann's score. It is undeniably a remarkable one, doubly so, in fact, because this artist, although in her sixtieth year, still retains a youthful vivacity manifesting itself in a nervous energy that does time, however, soon amiss in this composition. The recording is happily realistic.

The Symphonic Freshet

THE ORCHESTRAL deluge which the moving actuality of electrical recording has fostered continues its overflow. Being unable of electrical record to find considerable difficulty in its reproduction of the great mass of its art, it is now, in fact, becoming a small share of this great mass is as appreciated by the general public as it is by the connoisseurs. It is our earnest wish that the compilation of our reports will help our readers in choosing from the large lists. That

Anton Bruckner (1824-1896) who created symphonies of great length has been practically neglected on records is a fact not difficult to comprehend; for, although a master architect and a clear melodist, his musical augmentation is too often lacking in poetic ideas. The best of Bruckner is more often found in his slow movements, where his harmonic changes have a retrospective beauty. Undoubtedly the most popular and for that reason one of the most enjoyable of his symphonies has been recorded recently by Polydor, in an exceptionally fine manner. This is the "Seventh Symphony." Jascha Horenstein, a comparatist of the composer, conducts the Berlin Philharmonic Orchestra through an impressive reading of this work, which in the recording takes seven well-filled discs.

La Pira, a poem of the dance by Paul Dukas, the French composer, has been recorded by Columbia. Here is an exotic musical treat which, if one can conjure up the activity of the tale in an imaginative picture, becomes doubly fascinating in its unfoldment. The story is too involved to set forth here but it is excellently told in the annotations included with the set. *Pier* is an eastern fantasy which is richly scored. Gaubert and the Paris Conservatory Orchestra, whom Columbia have introduced to us before, perform this work in an admirable way. Set No. 113.

Two discs which should not be missed by the discriminating record buyer are Columbia's Nos. 6758 and 5791, containing the *Polse* in *A Flat*, opus 34, No. 3, and "The Three Corners Hat" as interpreted by that genius of Spanish conductors, Enrique Arbos and the Madrid Symphony. These three dances although founded upon a definite program need no delucation of their drama to hold a listener completely enthralled.

Fair Helen

EXCERPTS from two different operas founded upon the "Immortal Helen" of Greece, who caused the great Trojan war, have Strauss' latest opera, "From Richard Strauss' latest opera," "Egyptian Helen" there is *Helen's Juveniles* and the *Funerel March*, on disc No. 5168. Fritz Busch who first conducted the opera in Germany is at the helm of the recording orchestra. This is a technical and hardly Strauss at his best. From Erich Königsdorf "The Wonder of Helen" comes a Prelude of emotional intensity conducted by that able and adroit Dr. Vessmann. The skillful complexities of Königsdorf's orchestration have a distinct fascination, although not always equalled by his musical character, are nevertheless not lost in the recording.

The National Gramophone Society of London who issues discs to supplement the piano compete with the various manufacturers have brought forth two newly recorded works. The first, *Mozart's Piano and Wind Quintet* in *E flat*, is a work of rare delight, a composition which combines the genius of its unique combination of instruments—flute, oboe, clarinet, horn and bassoon. Incidentally it is performed by a stellar group of British musicians, including Kathleen Long, Leo Goossens and Arthur Schnitzler, Nos. 121, 22 and 23. Their other recording, an early quartet of Schubert's written when

(Continued on page 683)



WALTER GIESECKIG

Practical Considerations in Pianoforte Interpretation

An Interview Secured Exclusively for THE ETUDE MUSIC MAGAZINE by Florence Leonard with the Internationally Famous Virtuoso Pianist

WALTER GIESECKIG

(BIOGRAPHICAL: Walter Gieseckig was born November 5, 1895, in Lyons, France, of German parents. His childhood was spent on the French and Italian Riviera where his father's profession required that his residence should be changed frequently. Both parents were musical. Though Mr. Gieseckig began to play the piano at the

age of four and at half years, it was not until 1911, when his family moved to Hanover, Germany, that he began his serious music study under Karl Leimer who has been his only teacher. He was already famous throughout Europe before he made his memorable American debut in 1926; and each year has but added new laurels to his achievements.)

LOOKING back over the path by which I arrived at my art I see no conspicuous landmarks, no outstanding events in the progress of my studies or musical associations. I had played piano from early childhood and, from what I am told, I must have played remarkably well for my years. Yet my parents did not yield to the temptation to feature me as a *concertino*. I was not permitted to play in public, only for my friends. I do not recall that I had to make much change in my way of playing when I began my first serious piano study, in my sixteenth year, under Mr. Karl Leimer, whose guidance, both technical and musical, laid the foundation upon which I have built my artistic career.

One of the first things I learned from Mr. Leimer was to practice with my head as well as with my fingers, to concentrate intently on every note of the scale or arpeggio to play with the utmost accuracy. While one is concentrating it is more important to get sufficient sleep in order to keep in good form than to spend hours at the piano. I study only new pieces, and occasionally I go through a composition that I feel needs a little polishing here or there. For years I have not indulged in technical exercises. Beginners and students should not take this confession for advice. Let them remember that there are many artists whose muscles get stiff without constant exercise. For technical work I can recommend nothing better than the C major scale. It is the most difficult one to play evenly.

Evenness of tone in scale playing should be the student's first ambition. He should say, "I will make these tones flow evenly"—and listen! It is only after this

achieved that he can afford to experiment with *nuance*. Arpeggios should be treated likewise—the dominant seventh of C (G major seventh chord) especially.

Learning Notes and Fingering

TO LEARN the notes of scales and arpeggios and their fingerings is just the beginning of the first step. If a student cannot learn these *properly* he may as well give up studying the piano. One may play these a thousand times, even with only average regularity of tone and time, without making genuine progress.

No! One must listen, listen! Listen with concentration and thought! The student must proceed with his pieces and his larger compositions in exactly the same manner. He must select a passage, practice slowly and with the utmost attention to tonal quality and *nuance*.

While playing a composition I hear in my imagination the kind of tone I desire for each note, each phrase. Then my ear passes judgment, and thus my brain constantly and intently directs and appraises the movements of my fingers and hands.

Fortunately my memory is so reliable that I rarely am obliged to play by rote. Hence, I carry little music with me when travelling. If I find a passage slipping from me I go to a music shop, look over the notes and then go back to my hotel and perhaps practice them. As to memorizing new pieces, I find it easier to do this away from the keyboard. A minute study, reading every detail on the printed page with sufficient concentration for me, at least, the quickest and surest way to memorize

even the most difficult of compositions. There are certain technical principles which must become second nature to anyone who wishes to play the piano artistically. First, the wrist must be held firm but supple always, not waving weakly. It must be elastic but not actively in motion. The arm, always relaxed, weighs down more or less. Wrist action must be reduced to a minimum.

No Unnecessary Movement THE WHOLE hand is firm or relaxed according to the tone it has to produce. It must never be tight, never stiff. There should never be unnecessary movements.

Except in piano and pianissimo passages with very sharp staccato, the fingers should never play without the cooperation of the arm. Tremolos played only with fingers are very fatiguing. They should be played from the elbow and shoulder. Trills similarly. Short, soft trills can be effectively played by finger motion alone, but long trills, those requiring big crescendos, should employ the assistance of the arm. I attain my best results in this manner, using 3-4, 3-5, 4-5 and (for loud fortissimos) sometimes 2-5 fingering.

Neither do I use the wrist in octave playing. Instead of the so-called "wrist stroke" I use my arm (always relaxed) shaking the octaves from shoulder and elbow. For legato I use a sort of "contact" touch. I keep my contact as near the keys as possible, and in pianissimo passages I

touch the key before playing the note. It is impossible to "sing" a melody on the piano with striking fingers.

Playing pianissimo chords requires the most sensitive and responsively trained fingers in order to give each note of the chord its proper delicate shading and balance. Without this feeling for individual quality in each note of a chord it is altogether impossible to bring out melodies which often occur in the inner voices of harmonic sequences. To play such chords I strengthen slightly the finger or fingers which are to make the louder notes, making these support more of the arm weight so that they may give the required amount of tone. I do this as I place my fingers on the keys, and, holding elbow, arm, wrist and hand perfectly quiet, let the arm fall from the shoulder. The longer leverage of the whole arm permits infinitely better control of the tone.

Individuality of the Composer

IN PLAYING any composition one must always keep in mind the particular style

of each composer. For instance, all Bach, all Mozart, all Beethoven music before he is given can and should be played as much as possible without the damper pedal. When playing such music instead of resorting to pedal effects I hold many of the notes a little longer, especially in arpeggios and accompaniment figures. I consider such *legatissimo* more appropriate for early classics.

Compositions of the romantic school cannot be effective without pedal colorings, and most of the moderns, especially Debussy and Ravel, are altogether impossible to play without pedal.

When students advance to the point where they begin studying concertos, I recommend that they study from the orchestra score (miniature scores can be purchased inexpensively), because this is the only way in which they can learn the composition as a whole. The solo part is not always the important thing! For a well-balanced performance it is absolutely necessary that the orchestra express all that it has to say. When on the subject, let me say that most of the American

orchestras play so well that the soloist must be exceedingly careful to maintain his part on the same high standard of their musicianship.

Many students think that after they have practiced a piece and mastered its technical difficulties they can afford to take liberties in the matter of interpretation. Those who composed the masterworks have been of greater genius than the best of their interpreters. The virtuoso should strive to meet the composer's demands, not exceed it. It is my highest ambition to reproduce, from Bach and Scarlatti to Debussy and Hindemith, God music is always heard at its best when the player is forced to feel and humble oneself to fulfill the command of the master who created the masterwork. This musical intuition cannot be acquired; it is a gift that cannot be developed but cannot be purchased (as can technical skill) through diligent work.

I have been asked what performing talent held before them as their source of inspiration.

SELF-TEST QUESTIONS ON MR. GIESEKING'S ARTICLE

1. What is the most important single quality necessary for the pianist?
2. On concert tones what rule of health observation must be consistently adhered to?
3. What advantages has memorizing away from the piano?
4. Explain "contact touch." When is it used?
5. Why is studying concertos from the scores advisable?

"Con d'Or, Le," Rimsky-Korsakov, Met.
"Damon, The," Rubinstein, Penn.
"Erman," Verdi, Met.
"Eugen Onegin," Tchaikovsky, Phila.
"Forza del Destino, La," Verdi, Penn.
"Giselle," Penn. Phila. 2, Met.
"Feueran," Strauss, Civic (American premiere).
"Fra Gherardo," Pizzetti, Met.
"Giocanda, La," Ponchelli, Phila. 2, Penn. Met.
"Hamlet," Thomas, Penn.
"Hansel and Gretel," Humperdinck, Met.
"Jewels of the Madonna, The," Wolf-Ferrari, Civic.
"King's Henchman, The," Taylor, Met.
"Khovantchina," Rimsky-Korsakov, Penn.
"L'Africain," Meyerbeer, Met.
"L'Amore del Tre Re," Montemazzi, Met. 2.
"L'Enfant Prodigue," Debussy, Civic 2.
"Lohengrin," Wagner, Met.
"L'Oracolo," Leon, Phila.
"Lucia di Lammermoor," Donizetti, Met.
"Mamma Butterfly," Puccini, Civic 2, Phila. Penn. Met.
"Madama Imperia," Alfano, Met.
"Manon," Massenet, Phila. Met.
"Manon Lescaut," Puccini, Civic 2, Met.
"Masked Ball, The," Verdi, Penn.
"May Queen, The," Gluck, Civic 2 (American premiere).
"Meistersinger, Die," Wagner, Civic, Met.
"Mignon," Thomas, Met.
"Norma," Bellini, Met.
"Notre Figaro, Le," Mozart, Civic.
"Orfeo," Verdi, Phila. Met.
"Orpheus," Gluck, Civic 2.
"Pagliacci," Leoncavallo, Civic 2, Phila. Penn. Met.
"Parsifal," Wagner, Met. 2.
"Prophezie, Le," Meyerbeer, Met.
"Rigoletto," Verdi, Phila. Met. 2.
"Ring des Nibelungen, Der," Korgold, Civic.
"Rondine, La," Puccini, Met. 2.
"Rosenkavalier, Der," Strauss, Met.
"Samson et Delila," Saint-Saens, Civic.
"Secret of Suzanne, The," Wolf-Ferrari, Civic.
"Siegfried," Wagner, Met. 2.

"Tabarro, Il," Puccini, Penn.
"Tannhauser," Wagner, Met.
"Tosca, La," Puccini, Civic 2, Phila. Penn. 2.
"Traviata, La," Verdi, Phila. Penn.
"Tristan and Isolde," Wagner, Met.
"Trois, Les," Verdi, Civic 2, Phila.
"Verbum Nobile," Monizius, Penn.
"Vilhelm," Korgold, Met.
"Walkure, Die," Wagner, Civic, Met.
Among the great artists who have participated in the production of the resident companies in these two seasons are: Agostini, Altouss, Amato, Angelucci, Austral, Baklanoff, Calver, Capoliccio, Chausse, de Mette, Eddy, Ervill, Gay, Giannini, Gordon, Hampton, House, Koussevitch, Langston, Lucchesi, Mason, Matzenauer, Meisse, Miura, Nilsson, Patton, Peralta, Peterson, Kuffo, Schmidt, Scott, Shawlow, Stiles, Stetschenko, Stracelli, Swegert, Williams and Zenatelo. The ballets of the different companies, under Caroline Littlefield, Mordkin, Anna Dunlop and others, have been of an exceptionally high standard. Each company maintains a large chorus, and the orchestra is usually of full grand opera size, recruited from the incomparably fine players of the Philadelphia Orchestra. The result is that there are hundreds of Philadelphia singers well schooled in the traditions of opera; and obviously there is developing in "The City of Brotherly Love" a taste for operatic art unlike anything hitherto inaugurated in America.

During the last season a German opera company of high attainments gave in addition to what has been already mentioned, eight performances of Wagner operas, including the complete "Ring." This should be added also to the three most excellent performances given by the Philadelphia Operatic Society, under the baton of Albert Einstein. Thus, in the period considered, there have been not less than one hundred and fifty performances of grand opera in Philadelphia. Not since the time of the Gluckists and the Puccinists in Paris, in 1777-1778, has there been so long a dark day further characterized than this. One was struck by a certain resemblance to Beethoven, which is recognizable even today in good portraits of the great pianist.

Now the concert began. Alas for my preparatory studies! They had all been useless. As well try to count the spokes of a wheel in motion as follow the single notes and chords of such a performance.

The Centenary of Rubinstein

By JOSEPH SOHN

RECENT MEMBER, ACADEMIC FACULTY, COLLEGE OF THE CITY OF NEW YORK; AUTHOR OF "MUSIC IN AMERICA AND ABROAD,"

"THE MISSION OF RICHARD WAGNER."

IN THESE days, when artistic weeping willows on legs, with outlandish names and freakish antics, so frequently absorb the attention and pocket the shekels of concertgoers, it is refreshing to recall a man whom Carlyle would have been justified in including in his well known series, "Heroes and Hero Worship," under the title, "The Hero as Pianist." Such was Anton Gregorovich Rubinstein. "Oh, we know all about him," I hear some of my readers say. "His body has been laid to rest and his spirit reposes in the dictionary of music." But does it?

Now that the one-hundredth anniversary of Rubinstein's birth is approaching it should be our endeavor to revive the memory of Rubinstein as far as we are able, and, above all, to point to the remarkable fact that Rubinstein, by the sheer force of his genius, greatness and gentleness of nature, overcame all social barriers.

Rubinstein was still in his infancy when the famous ukase of Czar Nicholas was issued, by which the Jews were compelled either to embrace Christianity or to forfeit their most valuable possessions. The Rubinsteins chose the former alternative. Soon afterward the entire family, comprising three generations and including many associated with them, sixty people in all, migrated "in covered wagons" to Moscow. It was from here that Rubinstein, first as a "wonder-child," set out upon a tour which made him famous throughout the world.

It was not this man's genius alone which earned him admission into the highest circles of Russia, though his pianistic gifts, which I purpose to speak here, was so unusual, so grounded in nature, that to compare some of his successors with him would be like comparing Central Park with Yosemite Valley. It was the caliber of the man himself—his simplicity, truthfulness, kindness and boundless generosity—which secured him admission on an equal footing into the most exclusive circles. So we are not astonished when we hear of his marrying the daughter of a Russian nobleman. Though enrolled as a Russian councillor of state and an "Excellency," he still remained in his personal intercourse only "Anton Rubinstein,"—"Rodenstein."

Berlin Appearance

DURING my studies abroad Rubinstein was announced to appear in Berlin. On the evening of the first concert the auditorium was crowded to the very doors with a dense throng packed with humanity. All was expectancy. When the pianist appeared there was a spontaneous outburst of applause which shook the house and seemed interminable. In the meantime, there walked toward the front of the stage with heavy tread a man of imposing appearance, whose movements seemed to be impelled by some agency outside of himself. Deep-set eyes, dim from gazing within. A face seared with deep emotions yet strong and virile and surmounted by a mass of long dark hair further characterized him. One was struck by a certain resemblance to Beethoven, which is recognizable even today in good portraits of the great pianist.

Now the concert began. Alas for my preparatory studies! They had all been useless. As well try to count the spokes of a wheel in motion as follow the single notes and chords of such a performance.

Here indeed was no dwelling upon fragmentary details. All was continuity, a blending of tonal effects, a massing of those fragments which generally exist for most of us as entities into phrases which followed upon one another in such quick succession that only the most practiced and experienced ear could have disintegrated them. Yet why disintegrate? Here was a revelation of what music should be.

Many years ago my loyal hair was struck by a picture in the house of S. B. Mills, at one time our most distinguished American pianist. It represented a conductor at his desk with an orchestra before him. Yet overhead we see the soul of that conductor soaring away into an ideal realm. Like some of the famous conceptions of Max Klinger, there was an attempt here to disembody the soul of art and make it soar into the infinite. Such truly was the effect of Rubinstein's playing. The piano was forgotten. We were whirled in a maze of sound through which, flitted visions magnificent and heroic, or of entrancing loveliness. There was no time to think, for we were under a spell which was never lifted until the performance was over, and even then stayed to haunt us for days and weeks. Many years have passed since those enchanting tones held me spellbound; yet they are still ringing on in the hidden chambers of memory. Indeed, they are ever awakened anew when, seated in my studio, I happen to hear one of these compositions played.

The Seven Labors

AS RUBINSTEIN sat at the piano one received an impression of massiveness, herculean strength and pent-up volcanic passion. Yet through all his playing ran a lyrical quality peculiar to the man.



RUBINSTEIN AT THE COURT OF CZAR ALEXANDER From the collection of Steinyay and Zsars, and reproduced by their courtesy

Never did he give evidence of self-consciousness of that air which our critics love to call "authoritative" and which I personally regard as a false attitude. Always under the sway of the music, as it were, and never above it, Rubinstein's playing was characterized by a fluidity which I have never found in the performance of any other player. Like the waves of his "Queen Symphony," the harmonies rolled by, ever mobile, without gap or pause which could interrupt the ceaseless current.

Rubinstein was terribly in earnest and set himself tremendous tasks, on one occasion playing nearly all the great classical fantasias in which the composers allowed themselves free rein—Bach's ("Chromatic"), Mozart's (in C minor), Beethoven's, Schumann's ("Wanderer Fantasy"), Schumann's, Liszt's and several others. Shall I ever forget the appearance of the man as he came out at the end of that concert in answer to the deafening salvo of applause on the part of that audience, which had risen and was shouting his name? His collar was gone; the buttons of his shirt-front had burst so that his naked breast was revealed, and his hair hung in matted strands, as, covered with perspiration and limp and panting with the efforts he had made, he bowed his acknowledgments. In no other pianist could we have forgiven such a disarray. In Rubinstein it was forgotten; for all of that vast audience realized that there was a man of heroic calibre and a musician who had produced effects which were truly a revelation to those who theretofore had heard only the conventional pianistic performance.

The next day the critics of a certain type spoke of Rubinstein's "subjectivity of conception," of the number of strings he had broken and of the many wrong notes he had struck. To one who recognizes the colossal humbug of many of our highly vaunted pianistic performances, in which every note is correctly played, while a purely conventional travesty is "cahedrically" presented, these criticisms, even at the present day, seem pitiful beyond expression. All depends on the point of view. To many persons the realm of pianistic activity, so far as respective achievement is concerned, presents an aspect somewhat similar to that afforded by the skyline of a great city, viewed from afar. From the tall church-spires, down to the humblest dwellings, they trace a gradually diminishing altitude. Before a true musician's gaze, however, a different vision is unfolded—two, or three or peaks which, like Tauerf, seem to pierce the clouds and a few moderately high cliffs rising above a universal flat waste of waters.

Performance of Great Masterpieces

WHEN RUBINSTEIN played a composition like the *Scherzo in B minor* by Chopin the music of the opening movement came in tempestuous gusts. When he played the *Scherzo in E-flat major*, which is a conversion into sound of Byron's lines, "There was a sound of revelry by night," An abrupt, startling sound as of gusts, however, a different vision is unfolded—two, or three or peaks which, like Tauerf, seem to pierce the clouds and a few moderately high cliffs rising above a universal flat waste of waters.

When he played a composition such as his arrangement of the march from the "Ruins of Athens," we felt as if an army of Janinaries approached from afar, and followed in an orderly but rapid disappearance. Yet what a restless, ceaseless, urgent, intensely rapid pushing forward of a victorious army this music expressed! How marvellously the pianist wrought these densely massed drum, trumpet, and bell effects into a harmonic, intricate measure of wild splendor! At such moments the pianist and the piano were as the hall with its closely packed mass of humanity were forgotten, and only a magnificent pageant of sights and sounds entered the hearer's consciousness. We have peered into the future and foreseen the conglomerate of Turkish, Persian, Chinese, Japanese and Egyptian "Patrols" which followed in the wake of his splendid "March Turque," he would have been agast at the endless army of musical tatterdemalions which he had thus innocently evoked.

Rubinstein's playing of a Beethoven sonata was, as it should always be, orchestral. Yet through it all ran that wonderful and intensely appealing lyrical quality which Rubinstein was in so high a degree, that peculiar quality of expression which is so hard to define and which even great singers do not always possess. Those who so near Rubinstein and observed him closely could often discern how difficult it was for him to restrain himself from singing or humming the melodic phrase which he understood so well to weave through a labyrinth of

Philadelphia's Amazing Operatic Situation

AN EDITORIAL

DURING THE past two years Philadelphia has proudly boasted of three resident grand opera companies of considerable dimensions, in addition to the regular weekly performances of the Metropolitan Opera Company from New York and the visits of smaller organizations. This condition is one that has rarely been experienced, in the history of music, by any metropolis.

This extraordinary operatic interest in Philadelphia has developed from the activities of the Philadelphia Operatic Society, a quasi-matinee organization founded in 1906 and for years conducted with great success by Siegfried Behrens who was followed by Wassili Leps. This group did a really marvelous work; and many of its "graduates" attained great success on the professional stage, including Bianca Saroya, Marie Stone Langston, Henri Scott and Paul Altouss, the latter two of whom became favorites in the Metropolitan Opera Company. In 1923 this Society, with a new charter and with Mrs. Edwin A. Watrous as director-general, affiliated with the Philadelphia Music Club. It still continues its activities including a School of Opera.

An Enormous Repertoire

NOW ALL THIS is preliminary to a discussion of the advantages that Philadelphia has reaped from this altogether unprecedented musical situation. The following opera, from the various repertoires of the last two years, are identified by the symbols, Civic, Phila. Penn. and Met., as indicating the company giving the performance. The number "2" means the work has been presented twice by the company.

- "Aida," Verdi, Civic 2, Phila. 2, Penn. 2, Met. 2.
- "Andrea Chénier," Giordano, Penn. 2, Met. 2.
- "Ariadne auf Naxos," Strauss, Civic (American premiere).
- "Aspurgische Helena, Die," Strauss, Met.
- "Barbiere di Siviglia, Il," Rossini, Phila. 2, Met. 2.
- "Béatrice," Puccini, Civic 2, Phila. 2, Penn. Met.
- "Boris Godounoff," Moussorgsky, Met.
- "Carmen," Bizet, Civic 2, Phila. 2, Penn. 2, Met. 2.
- "Cavalleria Rusticana," Mascagni, Civic 2, Phila. 2, Penn. Met.
- "Chenineau, Le," Leroux, Civic (Philadelphia premiere).
- "Contes d'Hoffmann, Les," Offenbach, Met.

The Season is getting under way. Make it your best!

runs and chords. Indeed on several occasions he gave way to this impulse, but only momentarily and quite unobtrusively to all except the few who sat in the first rows.

Thundering Hoofbeats

AFTER the opening measures the gorgeous "Waldstein Sonata" (opus 53), with its splendor of light and shade, bursts into a rapturous melody which Rubinstein always rendered with initial elegance, though—and this was the most marvelous feature of the performance—without perceptibly retarding the tempo. Those familiar with the compositions played always received some astonishing revelation of hidden meanings. A piece such as Liszt's well-known arrangement of the "Erlkönig" was converted into a veritable little drama. The octaves representing the hoofbeats of the horse were thundered on the instrument with a sort of vibratory motion of the whole arm and, by the way, Rubinstein produced a similar effect in the middle movement of the famous *Ride Polonoise* (A flat major) by Chopin. This movement he introduced, not with arpeggios, but with seven solid massive chords, before each chord letting his arm drop like a dead weight from a truly astonishing height above the keyboard and suggesting to the imagination an effect such as might be produced by the heavy tread of a troop of knights in full armor.

In the immediate introduction to that passage of the "Erlkönig" where the child, affrighted, turns to the father with the words, and *höret du nicht, was Erlkönig mir leise verspricht?* Rubinstein fairly made the piano shriek with terror. This did he interpret what is generally rendered merely as a succession of broken octaves mounting into the high treble. One of the most remarkable instances of the magnetic and irresistible power which on this man could exercise was afforded on a certain occasion when Rubinstein played Weber's *Polacca* before a large audience at Berlin. Such was the swing of the

movement as he grandly rolled forth the opening passages, so spirited was the rhythmic tread, that a large number of people in the audience, yielding to an irresistible impulse, began to stamp the time with their feet. The demonstration did not last long, being soon checked. Yet it bore witness to the power which Rubinstein exercised over his audience. He himself was too deeply absorbed to pay any attention to it.

Chiselled Marble

HAD SUCH a thing happened at one of Hans von Bülow's concerts—but it could not have happened. Rubinstein was loved, awe, fairly worshipped, by his audience: von Bülow overawed the public as soon as he briskly stepped before the footlights. He occasionally appeared before his hearers in very much the same manner as a stern schoolmaster might appear before a class of pupils inclined to be refractory. A German aristocrat, quick, alert and businesslike, he had something of the precision, the self-contained manner, or *knappheit*, of the military class. He kept his audience at arm's length. Seats were often placed upon the stage of the *Singakademie* which, if my memory does not deceive me, was arranged in tiers, these seats sometimes being occupied, in the absence of a choral body, by members of the audience.

At all events, Bülow on one occasion rapidly came out upon this high stage with his opera hat under his arm, threw it into the farthest chair of the top row with an air of inimitable nonchalance and indifference, and then descended to take his seat at the piano. Taking out his handkerchief, he deliberately wiped his hands, calmly scrutinizing his audience, and then proceeded to play. He had finished but a few measures when an army officer came in with a lady, advancing to seats in one of the front rows. Bülow immediately stopped, regarded the intruder with a withering glance, and then slowly re-

sumed his playing. Though noble, manly and magnanimous by nature, though serious, thorough, and endowed with keen insight as an artist, von Bülow could nevertheless never impress me as did Rubinstein. Von Bülow's was a presentation of cold, chiselled marble, every detail and lineament carved with remarkable accuracy and exquisite taste. But he had not Eysenach's gift of endowing his statue with life. That gift Rubinstein possessed; and nowhere was it more manifest than when he voiced, through a multitude of rhythmic forms, the musical conceptions of Beethoven.

The First Morning

THOUGH I heard him play only a few sonatas, the one previously referred to, which has not happily been styled *sonata*, seemed to me to give the greatest evidence of Rubinstein's powers, and I here again revert to it. Brilliant, scintillating with a veritable rainbow of prismatic hues, transcending in this regard almost anything else that Beethoven has written for the piano, the composition is nevertheless filled with the spirit of the great master. It suggests indeed a morning, but such a morning as that mentioned in Genesis, when all creation was bathed for the first time in the radiant joy of existence. This spirit Rubinstein communicated: the voice of Beethoven was ever heard through this universal revel of all Nature.

Rubinstein's feats of endurance have already been described, as well as that power, since unrivalled, which enabled him to convert the piano into a veritable orchestra. That the statement is not greatly exaggerated would have been realized by anyone who had heard him play his own "D minor Concerto" with orchestra. His tremendous climax of this composition is generally played as if the right hand carried the melody and the left hand followed it with a sort of staccato. Rubinstein made the left hand movement an in-

tegral part, absolutely equalling the right in power and combining with it so that it appeared as if one powerful hand were pounding out these chords, which, toward the close, reminded one almost of Titanic anvil strokes, in a certain sense resembling the last movement of Grieg's "Peer Gynt Suite." What a climax it was! Even above the swelling tumult of the orchestra one could distinctly hear the dominant voice of the piano under the hands of Rubinstein.

A reference to this composition, which, like many of Rubinstein's works, has most undeservingly fallen into neglect, recalls to mind a striking exhibition of the pianist's kindness of heart. On a certain occasion a promising young pianist of Berlin essayed to play this composition and Rubinstein, who was at that time visiting the city, was asked to conduct it. Rubinstein generously consented and swung his baton to accommodate the tempo to the pianistic resources of the young man, constantly nodding encouragement and approval.

The Tower of Babel

NOT ALWAYS, however, did he exercise such restraint. At the first performance of his oratorio, "The Tower of Babel," in Berlin, Rubinstein wielded the baton and took what must have seemed to the ordinary musician a fairly terrifying tempo. The orchestra, impulsively prepared, wished to pursue the even tenor of its way. But Rubinstein would not permit it. His arm swung up and down like a piece of inexorable machinery, until the baton flew out of his hand, sailed over the heads of the entire audience and descended at the door of the hall. Rubinstein, however, kept right on conducting with his hand. Toward the close of the performance my neighbor turned to me and said, *Das ist wirklich ein Turm von Babel!* (That is truly a tower of Babel). Never was heard such a pandemonium of sound—but certainly not of the sort that Rubinstein intended to produce in order to illustrate the confusion of tongues!



ERNO RAPÉE

An Interesting Musical Game for a Club Meeting or Any Social Gathering

By GWENN J. DRAINE

The variations of this game are so numerous that it is possible to keep large or small groups entertained for a good part of an evening with it. Furthermore, the possible variations allow for its use over and over again with the same group.

The first step is to get a quantity of papers about six inches by four and one-half inches. Rule on these a block about five and one-half by two and one-half inches, leaving a good margin at the bottom of the sheet for the contestant's name and score. Then divide the block into six columns (the column on the left being a trifle less than half an inch) with a double rule. The remaining five columns should be each one inch wide. The next step is to line the block into six divisions by horizontal rules, as shown in the illustration. Double rule the top line to provide a heading for the five spaces beneath it each column.

With these sheets and a supply of pencils the host can enter the game on the same basis as the guests since everyone, with suggestions, may aid in deciding the key word and the headings for each of the five one-inch wide columns.

The keyword must have five letters. This word need not necessarily be a musical one; but, with such words as Tempo, Waltz, Polka, Triad, Chord, Scale, Staff, Notes, Beats and Clefs, the game can go on for a considerable time confined exclusively to music. After the keyword has been decided, the headings for the five columns must be made. These can be selected from such subjects as Operas, Composers, Overtures, Musical Terms,

Great Pianists, Great Singers, Conductors, Great Violinists, Piano Solos, Songs, Master Composers, Modern Composers, Study Writers, Music Publishers, Oratorios, Instruments, Opera Characters and others. When all have the keyword and the selected headings are written in the proper places, each concentrates upon writing in every space a word or name starting with the keyword letter opposite which it is placed and in the proper column according to its heading.

There is no need for an elaborate set of rules; but points to consider are the time allowance and real "stickers." For instance, a rule on time could be that all papers be passed to the one at the left three minutes after the first one calls out that he has finished. To cover seeming impossibilities, as, for instance, a singer whose name begins with "O" or a pianist beginning with "E," the usual points might be allowed for full names, where the Christian name and not the surname begins with the required letter, provided no contestant has supplied a surname beginning with the letter demanded. In other words, if no one thought of Ober or Essipoff in the example shown, marks would be given for Orville, Ernest, Oscar, or even for Orville, Ernest, Schelline and similar alternatives.

The score is as follows: 5 points for a correct name or word not given by any other contestant, 2 for a correct answer duplicated by only one other contestant, and 1 for a correct answer which has been given by more than two contestants. The

highest possible score on one sheet is 125. Prizes may be given for each separate sheet or for the total score for any number of sheets filled out in the entire time or evening given to this game.

Young people enjoy attempting any

game; but this one is also intensely interesting to well-informed adults. If the entire company is not musical, any non-musical keywords with headings such as Rivers, Authors, Countries, Plays, Actors, Poets, Mountains and many others, may be used.

	Composers	Operas	Musical Terms	Great Pianists	Great Singers
T	Touche	That's	Triad	Tausig	Tamagno
E	Eggar	Ernst	Ensemble	Essipoff	Ernest
M	Mozart	Mason	Mixor	Mason	Matusauer
P	Puccini	Parafall	Polyphonic	Paderewski	Patti
O	Ottensm	Otello	Octave	Orrmold	Ober
Name					
Score					

"The successful song must evidence an emotion or a thought that prods the mind but the heart; it must have that charm that reaches the heart; it must have that heart; it must have thought, as well as sentiment; it tell a story."—ASTHETIC.

The Future of Music in Moviedom

An Interview with the Famous Conductor-composer

ERNO RAPÉE

Conductor of the Roxy Theater Symphony Orchestra and Known to Millions
"Over the Air."

The symphony orchestra of from eighty to one hundred and twenty men conducted by Erno Rapée has played to more auditors in the theater and over the radio than any symphonic group ever assembled. No man before the public is more familiar with the popular demand for the best music than Mr. Rapée. He was born at Budapest, Hungary, on June 4, 1891. His musical education was obtained at the renowned Budapest Conservatory founded by Franz Liszt.

Mr. Rapée is a pianist of marked ability but is best known as a conductor. For a time he was assistant conductor to Dr. Schuch at Dresden. His piano concerto, for he is also a composer, was played by the Philharmonic Orchestra of Vienna. After a tour of America as a conductor, he became attached to the Rialto Theater of New York and began his distinctive work of demanding the finest music obtainable for his programs in connection with the moving pictures.

Later, as director of the Casino Theater Orchestra in New York when the noted S. L. Kashaef ("Roxy") was managing the enterprise, Mr. Rapée scored one

of the biggest successes in the performance of his orchestral arrangement of Liszt's "Hungarian Rhapsody, No. 13." His next move was to Philadelphia, where he conducted an orchestra of sixty-eight at the Fox Theater. Percy Grainger, the eminent pianist and composer, was one of his great artists during this engagement.

We next find Rapée in Berlin with an orchestra of eighty-five at the Ufa Theater. While there he was invited to conduct the Berlin Philharmonic Orchestra in a concert. Later he appeared as conductor of the Budapest Philharmonic and other famous orchestras. In 1926 he returned to America after notable European successes and entered upon his present engagement at the Roxy Theater in New York. Millions have heard his symphonic concerts over the air on Sunday afternoon "Roxy" hours. Many of the most successful musical arrangements provided for the sound moving-pictures have been made by Mr. Rapée. No man knows the moving picture music situation better than he, and none can speak with more authority.

"WHEN the idea of conducting groups of highly trained musicians in the movie theaters was first presented to me I instantly realized that here was a means of spreading fine music more far-

reaching than directing all of the symphony orchestras of the world. On the other hand, I had the strong conviction that, once the general public was acquainted with the beauties of the finest music, it would prove

an irresistible magnet which would compel such unanimous appreciation and applause and draw such multitudes to the theater as to make the general public acquainted with the business interests of the theaters could not

fail to realize the practical value of the outstanding master works as compared with indifferent music. The truth of these hypotheses has been proven so many times that comment is hardly necessary.



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



THE QUESTION whether or no we are taking care of the smart pupil is the specter that haunts the dreams of every true educator and tinges his waking hours with acute unrest. The music supervisor is no exception. Theories, tests, measurements and methods grade are widely used. Yet we seem to be no nearer the answer than before.

A brief survey of music work from another angle may be comforting.

First, let us analyze briefly any well-organized music system. We find as its most conspicuous feature the singing class, attendance at which is required of all through the first eight grades and in an increasing number of school systems through the twelve grades. This is for everyone. Clever and dull alike are cared for in the singing classes. Accompanying and amplifying this main line of music education there begins even in the kindergarten the private lesson on the piano which goes on in varying numbers and grades of effectiveness all through school life.

Class lessons in piano are talking room. Rhythm bands are a feature of the kindergarten while, in later years, the harmonica, huckle and drum corps units are organized. Private lessons in all the land and orchestra instruments are becoming universal. Class lessons in these instruments are spritzing up everywhere. Orchestras and bands in grades as low as the fourth are not uncommon and are becoming almost universal in the upper grades and high schools. All these activities have their value.

On the vocal side are seen the smaller singing organizations from the little special choruses in the lower grades to the boys' glee clubs, girls' glee clubs, voice culture classes, opera companies and a *capella* choirs in the high schools.

Who but the "smart pupils" make up the personnel of all these? With this fine array of special classes for the "smart pupil" the music supervisor may be forgiven for "putting himself on the back."

Let us look at the fate of the "smart pupil" in the "appreciation course" both in and out of school. Here he is quite unhindered. His listening is individual and he may hear as much as his ability allows. This applies to the school classes and to the far greater class held out of school, the radio "listening lesson." Surely here we may rest assured that the smart pupil is well cared for.

The Singing Class

ANALYZING the position of the smart pupil in the regular singing class is a little more complicated and requires, first of all, that the object of the singing class be well defined.

For purposes of comparison let us consider the class of reading in the English language. This class is the first and most important one in the whole scheme of education and one on which the major stress is placed in primary education. The language reading class makes all education possible. Without the ability gained in this class the pupil grows up an "illiterate" and is classed as a know-nothing. The desire of knowledge are closed to him.

The same function that the reading class has in general education the singing class has in music. Unless it functions properly

the pupil grows up a musical "illiterate." The key of musical knowledge is kept from him in exactly the same way and to the same degree as is the key of general knowledge withheld from the child ignorant of letters. He may pick up some knowledge "by ear" in music as well in general knowledge, but he is not nor never can be called "educated" in either unless he can read.

There are of course some differences in the two classes in all stages—differences, however, which are more important in the upper grades. In the literary reading class the work is entirely individual in its final effect. One can read and enjoy literature alone as well as with a hundred. Music is not quite the same. In music there is the sound as well as the thought to be taken into consideration. Pitch and beauty of tone are a part of the necessary pre-music vocabulary as are a word vocabulary to the language reader. Proper use of the rote song parallels the speaking vocabulary.

While a sense of pitch and the beauty of tone inherent in every voice is being developed singing one part music should be favored without regard to the number in the class. At this stage, in being individual, it more nearly parallels the literary reading class.

Later, when part singing brings in the harmonic element of the music song, the singing class differs more markedly from the language reading class. Then, if the pupil cannot read music, he is just "stuck." He cannot learn enough part music by ear to make it interesting, so he gives up the attempt and "hates music."

In every case the work has not been of the right type in the lower grades nor has there been enough of it. Various suggestions are offered as a remedy for this condition.

Reclassification

TO GRADE the pupils differently is one suggestion offered; but the fact is, they are probably well graded already, classified as they are, largely on their language reading ability. The ability to read literature and the ability to read music are exactly parallel if the foundation is properly laid and proper methods used.

Every music supervisor sees this every day. Every pupil in one class reads about as well as every other one. In the next class only a few do well. This is due to poor teaching, for in the lower grades the ability to read the simple music used is practically universal. The variation is more wide than that apparent in the language reading. Getting the teacher to realize this is the principal difficulty since she is all too apt to confuse laziness with lack of ability. Here is one of the unfortunate results of the recent popularity of

"tests." "Gumption" has not as yet been tested either in teacher or pupil, and its lack, bad enough in the lower grades, is fatal as the pupil goes on to higher work in his singing.

Certainly it is not reclassification of pupils that we need.

Some years ago a certain grade teacher worked with a rather unfed supervisor. On one occasion when a certain result had not been visible in the singing lesson, the supervisor remarked, "Now, Miss Smith, when next you reach into your vast store of devices why don't you fish out the one marked 'hard work' and use that awhile." This is the major trouble in all school work, and vocal music is by no means an exception. The simple device of hard work is far too seldom used. No music is ever learned without it. This might just as well be admitted at the start and our music system planned accordingly. The first part of it is that here lies the true road to "interest."

This applies all along the line and is more nearly than we suspect the answer to all our musical troubles.

Now that the principal reason for the appearance of poor classification has been disposed of, let us look at what we are doing for those who can go more quickly than the rest of the class.

Adequate Material

IN PLANNING work for the singing classes several points must be kept in

Musicians of the Month

By ALETHA M. BONNER

September

- 1—ENGELBERT HUMPERDINCK (hoon-per-dink), b. Siegburg, Germany, 1854; d. Neustadt, September 27, 1921. Composed principally for stage. His first international success was the fairy opera, "Hansel and Gretel."
- 2—JANOS PANNON, b. Pest, Hungary, 1863. A naturalized French citizen, going to Paris as a child. Concert pianist, artist-teacher and composer of excellent technical studies.
- 3—TERESA CARREÑO (tah-ka), b. Quimper, France, 1846. Pianist, piano pedagogue and composer of much light and effective piano music.
- 4—ASTOR BRUCKNER, b. Ansfelden, Austria, 1824; d. Vienna, October 11, 1896. One of the chief organ virtuosos of his day. Teacher and composer of symphonies, chorals and other forms.
- 5—MRS. H. H. A. BRACHT, b. Henniker, New Hampshire, 1867. Pianist of

highest artistry, and one of the foremost of American women composers. Symphonies, chorals, works, piano pieces and concertos.

(Continued on page 660)

SEPT
No. 7

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE



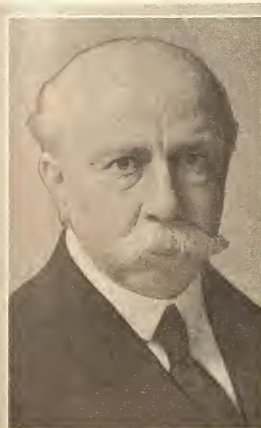
LUDWIG VAN BEETHOVEN



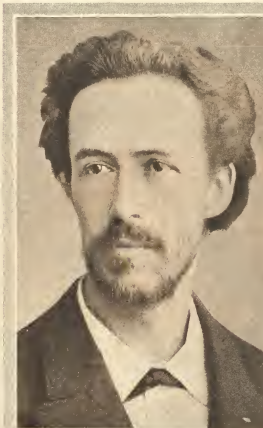
TERESA CARREÑO



ENRICO CARUSO



ISIDOR PHILIPP



BENJAMIN GODARD



HENRI WIENIAWSKI

PORTRAITS



THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

This page presents six more short biographical sketches of musical celebrities about whom every teacher, student and lover of music should know. A portrait of each of these celebrities is given on the preceding page. Each month, six biographical sketches accompanied by tinted portraits are presented in this manner, and it will be noted that master composers, great pianists, noted singers and famous violinists of the past and present are included.

BIOGRAPHIES



ENRICO CARUSO

CARUSO (Cah-roo-so) was born in Naples, Italy, in 1873, and died in the same city in 1921. His teachers were Guglielmo Vergine, to whom he went for the placing of his voice and with whom he remained for three years, and Vincenzo Lombardi, who instructed him in repertoire and in the finer points of style. In 1895 in Caserta, a town near Naples, he made his debut, singing the title rôle in Gounod's "Faust." This appearance was followed by others in Naples, Milan and Genoa, by which his reputation became firmly established. Leningrad (Petrograd) and Buenos Aires next heard the brilliant Italian tenor.

In 1901 and 1902 Caruso appeared at the Carivals in Milan, and in the latter year he was co-artistic with Madame Melba in Monte Carlo. Then came engagements in London, Rome and Lisbon. He first sang in the United States in 1903, the place being the Metropolitan Opera House, New York City, and the opera "Rigoletto," and from that time till his death he sang regularly with this organization. The admiration of the American public for his voice and for his acting was immediate and unbounded. In 1907 he made a tour of Germany and Austria.

Perhaps no tenor in all musical history was so widely popular as Caruso. This came about through the exceptional power and lusciousness of his voice, a remarkably pure method of using it, and his most ingratiating personality. He was by far the most highly paid singer of his generation.

TERESA CARREÑO

CARREÑO (Cah-ray-no) was born in Caracas, Venezuela, in 1853, and died in New York City in 1917. When she was but ten years old, she gave concerts in New York, Boston and Havana, receiving warm praise from critics and audiences. At the conclusion of these she became a pupil of Louis Moreau Gottschalk, the most noted American pianist of his time. Eventually the immensely gifted girl was sent to Paris, France, to study with Georges Mathias, who had been a pupil of the great Chopin himself.

For ten years, from 1865 to 1875, Carreño played throughout Europe, winning sensational acclaim. In the latter year she made a successful tour of the United States, following which she went abroad again. The title of Court Pianist to the King of Saxony was bestowed upon her in 1893. Among her several distinguished husbands were Emile Sauret, the violinist, and Eugen d'Aleart, the pianist.

As a conductor, Carreño was unusually gifted; as a composer her success was out of the ordinary; as a singer, she made a fairly large number of appearances abroad, which were favorably received; but it was as the greatest woman pianist of her day that this magnificent artist and woman is to be remembered.

The report, formerly current, that she wrote the Venezuelan national anthem has been definitely denied; but she did write an excellent *Cantata Hymn* for the Bolívar Centenary in the year 1883.

LUDWIG VAN BEETHOVEN

BEETHOVEN (Bay-tö-ven) was born in Bonn, Germany, in 1770, and died in Vienna, Austria, in 1827. He remained in his native town most of the time until, at the age of twenty-two, he took up his residence in Vienna. He was born in Bonn as a boy. Early routine in the theory of music and in the technique of various instruments, his youthful success was what might have been expected from so extraordinary a pupil. His performances in the court orchestra and in church were of a high degree of excellence.

The compositions of the "Bonn period" are large in number. Some are clearly derivative in character, while many others are definitely original, foreshadowing the magnificent creations of his later periods. Arrived in the capital, he took up his studies with Haydn, Salieri and Albrechtsberger—three contemporary masters. As a pupil he was too erratic to suit these gentlemen who perhaps could not be expected to realize the colossal genius of Beethoven for which instinct obliterated excessive pedagogy.

The works written in Vienna include most of the symphonies and piano sonatas, a fair percentage of the string quartets, the opera "Fidelio," the "Missa solemnis," and a host of other compositions of all types. The honors with which Beethoven's last years were showered were truly the just deserts of a great soul. It is unfortunate that they could not cure the deafness which had become total several years before the master's death.

HENRI WIENIAWSKI

WIENIAWSKI (Vee-niaw-skee) was born in Lublin, Poland, in 1835 and died in Moscow, Russia, in 1880. His musical training was obtained largely in Paris, France, whither, when he was but eight years old, his mother took him to study at the Conservatoire. His principal teacher there was the renowned Massart, through whose excellent tutelage he was enabled to win the first prize in violin playing, when he was eleven. Then followed several years of touring, at the end of which he returned to Paris for further study. In 1860 he was made solo violinist to the Russian Emperor—a statement which calls to mind the fact that the greatest of Russian composers, Tchaikovsky, was a great admirer of Wieniawski, as both composer and virtuoso.

The year 1872 found Wieniawski in America on tour with Anton Rubinstein. The performances of these distinguished players, with their intense Slavic emotionalism and their wonderful technical equipment, were remarkable in every way. Upon his return to Europe, Brussels Conservatory honored Wieniawski by appointing him to the post left vacant by Viextemps. Here he remained for a while, eventually, however, abandoning the teacher's desk in favor of new tours.

The surpassing technique and the beauty of tone characteristic of his playing placed him high in the ranks of the violin virtuosos of all time. Among his compositions, special mention should be made of the *D Minor Concerto* and the *Légende*.

BENJAMIN GODARD

GODARD (Go-dahr) was born in Paris, France, in 1849, and died in Cannes, in 1895. After some preliminary training, he entered the Conservatoire to become a pupil of Viextemps and of Napoléon-Henri Reber who had been appointed professor of harmony in 1851 and who was the composer of considerable excellent music including operas. Twice Godard attempted to win the much sought *Preis de Rome* but was unsuccessful, which recalls the fact that several Frenchmen who later became prominent composers failed, in their student days, to gain this prize. After leaving the Conservatoire he was active in chamber music societies as viola player, but the most of his time was given to composition.

Of his early writings, the most noteworthy are songs and piano pieces—short works, yet ones which undeniably have decided originality and charm. As time went on, his writing sought more expansive forms. Two violin concertos, a trio for pianoforte and strings, a pianoforte concerto and a string quartet signalize this change. In 1878 his dramatic symphony, "Le Tasso," was awarded the prize in a Paris competition.

Godard wrote several symphonies and operas. The opera, "Jocelyn," was first produced in Brussels, Belgium, in 1888; it is in this work that the ever-popular *Berceuse*—or *Lullaby*—is to be found.

His many graceful and melodious salon pieces for the piano would alone perpetuate his name.

ISIDOR PHILIPP

PHILIPP (Fee-lepp) was born in Pest, Hungary, in 1863. Like Madame Carreño, he was a pupil of Georges Mathias in Paris, to which city he was taken in 1866. His later teachers were Stephen Heller, Theodore Ritter and Camille Saint-Saëns. His performances with the various orchestral organizations and chamber music groups in Paris were frequent and were greeted with intense enthusiasm. Among the countries in which he has been popular are England, Belgium, Spain and Switzerland.

The Society for Wind Instruments which, founded in 1897, had accomplished much excellent work, was reorganized by Philipp. It is as a truly "master-teacher" rather than as a performer, that he has won his greatest fame. What a lengthy and brilliant list of his pupils could be drawn up! It would contain nearly as famous names as are to be found in the list of the Le-schitzky products. Since 1903 Philipp has been one of the foremost teachers at the Paris Conservatoire, also teaching in the summer time at the American Music School in Fontainebleau.

The extremely large amount of technical material he has prepared is used by pianists and teachers everywhere. He is also the composer of many delightful piano pieces and some orchestral works, and has edited with skill a large number of the classic compositions. His articles—dealing with various phases of pianism—have appeared in THE ETUDE and in various French and English publications.

DANCE IN OLDEN STYLE

AIR À DANSER

FRANCOIS DE BRETEUIL

A very truthful exemplification of the old manner. Grade 3

Non troppo lento M. M. ♩ = 112

mp sempre legato

Fine

a trifle louder

Poco più mosso

D. C.

a) b)

See a Master Lesson by the great
French Master Mons. I. Philipp

Presto M. M. ♩ = 96

ETUDE
IN F MINOR

F. CHOPIN, Op. 25, No. 2

THE ETUDE

p molto legato

Pedale segue

cresc.

dim.

Pedale segue

THE ETUDE

Pedale segue

cresc.

cresc. con do

smors.

sempre piano

poco rit. a tempo

poco rfe

dim. e più rit.

pp

MOUNTAIN LAD

Allegretto con spirito

Allegretto con spirito

p

cresc. *mf*

Meno mosso e tranquillo

cresc. *ff*

Vivace $\text{♩} = \text{♩}$

f *quasi a poco*

Tempo I

accel. *p*

f *ff cresc.* *p accel. e cresc.*

vivace molto *l.h.* *ff*

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NOVELETTE

Next in popularity to the celebrated novelette in F. Grade 7.

R. SCHUMANN, Op. 21, No. 7

Äusserst rasch M. M. J. = 116

Prestissimo

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The key signature has two sharps (F# and C#). The music is characterized by complex harmonic structures, including many accidentals and fingerings. Dynamics such as *f* (forte), *sf* (sforzando), *p* (piano), and *Pedal* are used throughout. The notation includes many accidentals and fingerings, indicating a technically demanding piece.

Musical score for page 666, featuring piano and left hand parts. The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked "Etwas langsamer M. M. $\text{♩} = 100$ meno mosso". The piece concludes with a "Pedal" marking.

Musical score for page 667, featuring piano and left hand parts. The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked "Tempo I.". The piece concludes with a "Pedal" marking.

THE ETUDE

A. RUBINSTEIN, Op. 44, No. 1

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features a complex arrangement of staves, with a grand staff (treble and bass clef) at the top and several smaller staves below. The tempo is marked "Andante con moto" at the beginning. The notation includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions like *molto legato*, *ritard.* (ritardando), *a tempo*, *cresc.* (crescendo), and *ten.* (tenuto) are interspersed throughout the score. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth notes, and a rich harmonic texture. The page concludes with a final chord marked *ppp*.

THE VILLAGE CHAPEL

H. P. HOPKINS, Op. 129

H. P. HOPKINS, Op. 129

Lentamente

Manuals

Pedal

Sw; Vox Celeste, Salic, etc. *pp*

Clar. & Melodia

Gt.

(Harp)

soft Bourdon

cantando o dolcissimo

Più moto

Gt; Add Diap. & Principal *mf*

Couple to Gt. *mf*

crescendo

marcato

marcato

ff marcato

molto ritard

f a piacere

D.C.

A famous duet. From
Ballet Costumé. Grade 5.

TORÉADOR ET ANDALOUSE

Allegro non troppo M. M. ♩ = 54

SECONDO

ANTON RUBINSTEIN, Op. 103, No. 7

mf *mp* *mf* *cresc.* *ritard.* *dimin.* *Ped. simile* *f* *con brio* *fff* *Ped. simile*

TORÉADOR ET ANDALOUSE

Allegro non troppo M. M. ♩ = 54

PRIMO

ANTON RUBINSTEIN, Op. 103, No. 7

mf *cresc.* *ritard.* *dimin.* *glissando* *con brio* *fff non legato*

HORATIUS BONAR

I SHALL BE SATISFIED

NATHANIEL IRVING HYATT
Op. 40, No. 2

Molto moderato

When I shall wake in that fair morn of
morns, After whose dawn-ing nev-er night re - turns, And with whose glo - ry day e - ter-nal burns, I shall be
sat - is - fied. When I shall see Thy glo-ry face to face, When in Thine
arms Thou wilt Thy childem - brace, when Thou shall o - pen all Thy store of grace, I shall be sat - is -
fied. When I shall meet with those that I have loved, Clasp in my arms the dear ones long re - moved, And find how

faith-ful Thou to me hast provid- I shall be sat - is - fied. When I shall gaze up-on the face of Him Who
died for me, with eye no long - er dim, And praise - Him, and praise Him with the ev - er - last-ing
hymn, I shall be sat - is - fied, I shall be sat - is - fied.

A very jolly "perpetual motion" piece, Grade 2.

Bowling by Lucius Cole

A GAME OF TAG

FRANCES McCOLLIN

Allegro

Violin

Piano

poco rit.

Fino

a tempo

a tempo

legato

D.C.

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Jasmine and Nightingales, by James Francis Cooke.

One of the most alluring numbers of Mr. Cooke's new suite, "Italian Lakes," is this serenade with its nicely contrasted themes and poetic atmosphere.

In section one, the melody notes are all quarter notes, the eighth notes immediately following each melody note are accompaniment and are not to be accented. In the next section, the melody commences with two measures of a hold theme in B minor, to which the right hand responds in measure three, with a trill suggestive, in a way, of the nightingale's notes. Then follows more of the dialogue—or statement and answer—with a sudden change of feeling, more of the brilliant material in D major is introduced. The latter commences at the word *fermentazione* (ferment), and you will note that the volume indication of this is *fortissimo*. The descent from this powerful climax of emotion is rapid, and presently the volume has diminished to *mezzo piano*; and now again we hear the trill, which ends very softly indeed.

Now sections two and one, respectively, are repeated; and there is a four-measure coda.

March of the Choristers, by Frederick Kats.

Here is a good piece for your analysis class, and it is also recommended as a model by which you can construct a march of your own making. If you have the urge of a tune circling round in your head.

In measure five the last eighth-note is slurred to the first note in the next measure. Such effects, which are often met, must be mastered.

Mr. Kats is also the composer of the *March of the Noble*, *Dance of the Ruchards*, and other distinctive and appealing theme compositions.

Flower Melody, by Mari Paldi.

An analysis of Miss Paldi's melodious piece would be as follows:

Section 1: 16 measures in B-flat major.

Section 2: 12 measures in G minor (with a modulation, to the last measure, to B-flat).

Section 3: first 16 measures identical to Section 1.

The crossing of the left hand over the right, which is demanded throughout the first section, is scarcely difficult, but is justifying enough so that the left hand is glad when it returns to its normal position. The tempo of the latter is a bit faster than that of the rest of the piece.

The Enchanted Lake, by Denis Dupre.

Except for the phrasing there are no special difficulties in this pleasing waltz by a foreign composer. The A-B-A section is one of the most attractive parts of the piece; in it, the performer must be at pains to play the left hand notes just enough prominence, and so more, to make the total effect the best possible.

As preparation for *The Enchanted Lake*, practice at varying speeds the scales of Edvard and Adair, so that you can play them without errors and with absolute evenness.

Dance in Olden Style, by Francois de Breceuil.

Even if the title did not say "in olden style," the internal evidence would easily show that the piece is an imitation of an old-time dance, more or less, and *pralliller* signs, of former days, are generously scattered throughout this composition. The form of the dance is strict indeed, being the traditional "round form" customarily danced by A.B.A.C.A.

There is much confusion concerning the *pralliller* and *pralliller* signs. A true *pralliller* sign has a vertical line through it, and in executing this embellishment you must play the note under the one given. The sign of *pralliller* (also called "inverted mordent") does not have the vertical line, and in executing it you play the note above the given note.

The trio of the dance, up to the thirty measure, apparently a *musette* (the left hand part being the effect of *bourrée*) in this waltz the accompaniment changes in character.

No extra effects are to be encountered in this dance. The thing most needed is a splendid grace execution.

Etude, Op. 25, No. 2, by F. Chopin.

"While in this rhythmically interesting study there exists no difficulty in the division of the notes, since two triplets of eighth notes in the right hand fall to one triplet of quarters in the left, nevertheless, for many there lies a difficulty in the proper accentuation, arising from the combination of two opposing rhythms. This difficulty may be overcome in two ways: the one is to practice each part singly (always beginning slowly and strongly) until, through habit, incorrect accentuation is made impossible; the other method consists in beginning with both hands and accommodating one to the other."

The above, by Preston Ware Orem, is pertinent to its master. A quarter lesson on this famous composition, by the eminent teacher, Isidor Philip, appears elsewhere in this issue.

Mountain Lad, by Lily Strickland.

A bobby lad of the Blue Ridge region is reflected in this cheerful composition with its life and its sympathy. The key, almost throughout, is D major—the only exception being right hand measures in G major. The latter, which

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are to be played with great tranquillity, suggest that our bobby playing class has momentarily attracted the lad's attention and he stands gazing tranquilly at us.

The first two or three measures of the piece are simply prelude material and the first section commences in measure four to end in measure thirteen. We will notice that the first section is in the key of D major, and the G major theme, which in turn is followed by the reappearance of the D major tonality and the former animation. In the measure immediately preceding the return of melody one, a considerable retard is recommended, as well as strong accentuation by both hands.

The last nine or ten measures form a coda, and are to be played with increasing rapidity, though broadening out a trifle for the last three measures.

Novellette, Op. 21, No. 7, by Robert Schumann.

For sparkling originality this is one of the most successful works of that composer who, probably more than any other, seduced to free musical composition from the restrictions of the classic mold.

The introduction (sixteen measures) must be full of fire and spirit. There is in it a fine study of contrasts of *legato* and *staccato* between the two hands; and it must work up to a thrilling climax. The first right notes of this section furnish the leading motive of the next thirty-two measures, which interpret the heroic or masculine, element of the story. Here Schumann shows his almost infinite skill in the repetition of a motive without allowing it to become monotonous. Then comes sixteen measures, beginning *pianissimo* on the chord of F major, and the weaving harmonies of a fairy song that gradually expand until they sweep into a veritable storm of the introductory episode.

A somewhat more serious section in A, introduces the feminine element, by a Schumann-like melody, of almost unearthly sweetness, which rambles over, through and under a rippling accompaniment that should be atmospheric as though dripping from delicate fingers careering hither and thither, in capricious and earlier motifs, in varied key relations, and the story is told.

Romance, by Anton Rubinstein.

Like Paderewski, Rubinstein wished to be known as much for a composer as for a pianist; but a public which has grown intensely fond of a personage in one character seldom warms similarly to his work in another role. Thus the larger works of both these men have received far less attention than is their desert. However, the many and charming piano pieces of both are widely popular.

The present most expressive piece represents Rubinstein's melodic genius at its best. In the first section the right hand plays the melody in single style, ascending always the first of two slurred notes. The left hand arpeggios are good technical exercises for the student and should be played as smoothly as may be.

We have advised our readers, in a previous issue, always to locate the main climax of every piece, and to learn to "hang up" to it. In this *Romance* the principal climax occurs in measure thirty-one.

The Village Chapel, by H. P. Hopkins.

Mr. Hopkins, a pupil of Anton Dvorák, is frequently welcome to our pages. The present composition is a short but very fine study, followed by a *coda*. In sections one and three we have an excellent left hand melody, carefully phrased and susceptible of attractive rephrasing. In the middle section the right hand carries the melody line. The climax towards the end of the middle section is a stirring one and suggests the use of the complete resources of your organ.

Torcedor et Andalousie, by A. Rubinstein.

Anton Rubinstein was born in Vichnitsky, Bessarabia, in 1829, and died near Leningrad in 1894. His principal piano teacher was a certain Alexander Vilinski. Later, Rubinstein studied composition with Dehn in Berlin. After many years of touring, he was in London in 1868, and devoted most of his attention to writing music. Ten years later he was court pianist. In 1890 he undertook the direction of the music school in Leningrad, and afterwards he founded the Leningrad Conservatory. He was a very successful pianist, and from them he learned immense financial gains, partly due to his own efforts.

The present composition is a spirited Spanish dance for four hands. The right hand is much more "sensitive" in mood; the left, more and cheerful. Notice the rhythmic variation in this piece. Accents strongly all notes so marked.

Drowsy Dream Town, by Susie Josephine Dailey.

Miss Dailey is a Philadelphia music teacher of high standing. This song, a strikingly individual ballad with words by the New York preacher, Dr. Robert Newbold, marks her debut in our magazine.

(Continued on page 708)

As the School Year Opens



WITH the broadening of the meaning of education, music has become far more than an "accomplishment."

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The SINGER'S ETUDE

Edited for September by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS DEPARTMENT
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."The Proper Training and Use of
the Voice of Persons of School Age

By FREDERICK W. WODELL

Part I

Editorial Note:—Mr. Wodell, the noted voice specialist, formerly of Boston, now professor at Converse College, was first a boy treble soloist and later a professional baritone. He is well known throughout the United States and Canada, as a trainer of young men, and as a solo singer and for all types of vocal ensemble, including large educational and oratorio choruses.

At the meeting of the Southern Conference for Music Education, held at Asheville, North Carolina, from March sixth to eighth of 1920, Mr. Wodell made an address upon the subject, "How to Secure Power in the Voice of the Child and the Youth, without Sacrificing Beauty of Tone." The following article covers the principal points of that address, it at the same time deals with the proper treatment and use of the voice of persons of the school age, in a somewhat more comprehensive and, in regard to certain phases of the work, in a more detailed manner than was possible on the occasion of his first delivery.

well-informed composer keeps in mind the particular characteristics, the best notes, and, in general, the powers and limitations of each instrument. He does not expect to get from the flute the body and color of the violin, nor from the clarinet trumpet those of the French horn. Neither does the wise church leader expect to get from the voices of children or youth, no matter how skillfully employed, the total breadth and color of the voices of adults. Therefore he chooses for his forces music which, by reason of its restfulness, or effective range, and of its intellectual and emotional content, is suitable for their use. He takes into account the physical, mental and emotional states of his singers.

Because of conditions just noted, there is well-founded objection to the performance by youths of oratorios such as the "Messiah," "Elijah," "Cristina," and others of the classic repertoire. What boy or girl is mentally and emotionally capable of grasping and of expressing adequately the full content of *I Knew that My Redeemer Liveth, of Behold the Lamb of God, of Hear Ye Israel, of The Fire Descends from Heaven, of Despairing, Cursing Rage, and of many other numbers that might be named.*

On the other hand, if a child singer be asked to sing the *Little Sandman* or of Robert Braine, there is the fitness of the physical, mental and emotional endowment of the singer to cope with the content of the words and music. A grave danger to the voice is involved in asking children to sing classic oratorio, and what is also worthy of consideration, a real injustice to the composer.

Boy trebles have voices, if well trained, of ethereal sweetness and passionate purity; which may be accepted as suitable for a certain type of ecclesiastical music, written especially for their use. But their represent value is exceedingly limited. They are of one stop, and that is a high pitch. When not very skillfully trained, the "boy choir" is a dreadful thing, vocally and artistically.

When writing for the orchestra, the

The multiplication of voices of the same caliber, as when more boy and girl sopranos are added to the present number, or more light baritones to those now engaged, cannot possibly make up for the absence of the breadth, depth and color of the adult voice. And so "Elijah," sung by a very large chorus of high school age, sounded "away up in the air." The chords were all "top." The young basses, really baritones in the great majority of cases, could not give a sufficiently strong "rolling tone" to support the chorus. The singers of "low G" as is given by the 'cello, instead of by the contra-bass. The alto were but second sopranos in body and color of tone, when they did not "squeeze" their little throats in a mistaken endeavor to imitate the weight and color of a grown woman's contralto voice; and the "tenors," though reinforced by some of the lowest voices among the young alto, lacked all suggestion of the silvery trumpet tone of the genuine adult tenor.

Power of Vocal Tone

COMING to the consideration of how to secure legitimate power of vocal tone it may be said that the larger the amount of substance put into vibration, the greater the force of the resulting sound. Most of us, however, do not know when it is desired to bring more color and stance into vibration. The vibrator of the vocal instrument has the power to readjust itself to the voice, breath, thickness and tension. The cords work normally as the call of the will for a tonal effect in pitch and force, if permitted to do so, and there is no interference by attempts of the singer to do the work of the vocal effort to assist them in their functioning.

To push the breath up to the larynx, in an endeavor to make a low tone more clear or more powerful, is to produce resistance and rigidity in the throat, and thus to defeat the singer's purpose.

(To be continued in October)

Simplicity of Song

By GEORGE CHADWICK STOKES

Vocal instruction should be and can be so presented as to be as clearly understood as the two making four. If it does not do this, it counts for very little. The student's ear is his most valuable guide and it should be trained through repeated hearing good voices, fine tone production, and the artistic singing of songs by many different singers.

In addition to this he should do a heap of singing on his own account and should accept very little as of sterling value until it has been worked out to a practical helpful conclusion.—New Haven Courier-Journal.

So Many of Them Do

A FOREIGN pianist was engaged to act as accompanist for an aspiring amateur singer. The amateur was a lady. She had astounding ambitions but her technique was faulty. This defect became manifest at the first rehearsal.

After the poor woman had flatted and flattened until she had flatted practically all of her notes, the accompanist wavered to silence.

"Madam," he said mournfully, "it is no use, I give up der chob. I play der black keys, I play der white keys, and always you sing in der cracks!"

Have You the "It" of Singing?

By HELEN WALTERS

SINGERS with lovely and well-trained voices often drop into oblivion, while others with perhaps less natural talent walk to the front. Why? Because they have "it." Some do and some don't. But all can have it to a certain degree. Everyone who sings has, or aspires to have, a little bag of tricks to "get" the audience. Here is mine. Try it, take it, or leave it.

First, know your audience and sing what you think they would like to hear. Let gentlemen educate the public into hearing to what they should hear. If a program of songs is arranged just to show off your voice, you have lost before you start. Of course, a few songs must be inserted to appease the critics. They must not be ignored altogether, though at times we all may wish this were possible.

Reaching the Audience

ASK THIS question concerning each piece: "Will this appeal to the hearts of my audience, fiddle their funny bones, or give them a fitting melody?" A program of only pretty tunes by approved composers will fall flat. Most audiences have a larger measure of feeling than of technical training. Most listeners have sorrow and trouble. Slip in something conveying love, comfort, or peace.

Most of us, at one of her best, is a maid, relieved the tenseness by an encore with a laugh or an old refrain which is of known and love. If you can touch their heartstrings, they'll love you, they'll encourage you to go on to bigger things, they'll have confidence in you, and welcome you back with eager eyes.

Second, know your notes. Of course, that does not mean just the notes and cor-

responding words. Too many singers grow discouraged because that's all music is to them.

There are two types of songs. One appeals to everybody in general, as for example, "The Brown Bird Singing." The same type in sacred music has the emotion directed toward a universal being, as in "Oh, Divine Redeemer." Then there is the intimate type, as "Comin' Thro' the Rye," in secular, or "I'm a Pilgrim," in the sacred.

In singing this first type you are detached from your listeners, while in the second you sing directly to them, you lean toward them, you snap your words off a little plainer, or you may even lean at them. However, there is danger in looking directly into their faces, lest one face will remind you of a friend and off your mind flies from your song. Then just that quick, have you snapped that subtle magnetic affinity which spells success.

Personality Preeminent

THIRD, show your own personality. Don't let anybody make you so correct in every way that you are afraid to show your personality. If you are like everybody else, you are nobody. If you can feel your songs, show it in your face and manner. I heard Madame Schumann-Heink sing one of her songs, in English; and every time she spoke the Name *Jesus* she bowed her head as though in reverence. It seemed sincere, too, and not a studied affect.

Be gracious and smile. Your mouth may be large, your teeth may not be of your own choosing, but a spontaneous warm smile wins. He who succeeds in showing his personality is he who gets the audience. Love your audience, and they will love you. Then, before you realize what has happened, you'll be accredited with having the "it" of singing.

Possibilities for the "Small" Voice

By JESSIE M. DOWLIN

TO HAVE a great love for vocal music and a deep desire to express oneself in song and yet feel prevented from serious study by the possession of a "small" voice and other qualifications in relative proportions is to suffer great disappointment. There is, however, within the reach of anyone who is fortunate to live in a town of fair size an opportunity for engaging in vocal work. For, at the present day, the larger towns frequently boast a choral union with a membership fee well within the ordinary person's reach.

The rehearsing is carried on under a competent director who engages a large work largely through public spirit and a love for music. Though he cannot give personal attention to each member of the chorus, he strives to fuse the singers into a melodious whole which responds as a unit to the slightest signal.

In singing in company with others the individual finds his voice increasing somewhat in volume from steady, well-directed use, while he gains confidence from the

feeling that those around are not listening to his attempts but are occupied as he is in placing every note at the proper tone level.

The rehearsals usually culminate in a public concert and, added to the delight of the work, the "small" voiced person feels a justifiable pride in his own tiny part in the success of the finished production.

There may be yet another opportunity for his enjoyment and profit if he is privileged to join a chorus choir in a church which makes a specialty of this type of service and cannot employ a full choir.

In striving for the solemnity of feeling intended by some religious compositions and the sacred jubilation of others the singer learns not only to use his voice in its full capacity but also to subdue it as directed while being careful to retain its carrying power. He soon finds that he is receiving invaluable lessons for the slight return of his time in attending their practice and church services.

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and address of the inquirer. Only metric, or pseudonym given, will be published.

A Month of Adjustments

WE MAY expect September to be
a busy and perhaps a somewhat
discouraging month for the aver-
age mother because it brings many domestic
and social problems and duties con-
nected with the preparations for the com-
ing of winter.The housekeeping machinery must be
set in order, the family wardrobe replen-
ished and repaired, while certain distractions
and perplexities are inevitable with the
renewing of school and social activities.
It is not strange, therefore, that there
should be a tendency on the part of mother
to defer the resumption of music lessons
if they have been neglected during the vaca-
tion period.It is too late now to register a warning
against this very common and to-be-re-
gretted mistake. As we have frequently
urged, the vacation period should be the
harvest-time for music. But where the
children have been away all summer
and have been allowed to stop lessons,
mother must not be disappointed if much
of the work previously done seems lost
and forgotten. She must meet this con-
dition with patience and optimism, enlist-
ing her full reserve of diplomatic and
original resources to interest the children
and overcome the discouragement they
may feel because of lost skill and forgot-
ten routines.The thing to do is to banish regrets and
get the children back to their music as
speedily as possible and under the most
promising conditions. Happily young
minds and little fingers are quick to re-
spond to new efforts and very soon regain
the mental and manual facility.
The tuning of the piano, changing its
position, a fresh group of pieces, new ex-
ercise books and sometimes even a new
teacher will be stimulating to arouse in-
terest in the subject and start the child
again on the road to musicianship. (Gen-
erally, however, it is not a good policy to
change teachers and methods.)The mother should not let the month
pass into eternity without beginning the
lessons. With the ease and lure of me-
chanical music and the fascinations and
enticements of activities outside the home
circle, no mother who wishes her children
to have the valuable discipline and the
beautiful companionship that are the re-
wards of a musical education can afford
to be negligent of her duty in this direc-
tion.

The "Comeback"

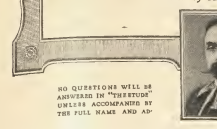
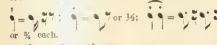
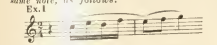
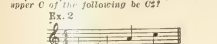
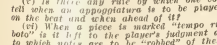
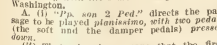
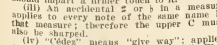
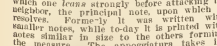
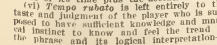
S. M., New York City: Indeed the adult
player can "come back" and it is no
foolish of you to consider a teaching
career at your age. The fact that you
had such excellent advantages in earlylife provides the proper foundation upon
which to rebuild, and your age should add
only judgment and wisdom to your equip-
ment for the pedagogical field. It is but
natural for you to experience some diffi-
culty in memorizing and concentrating
after the several years of neglect along
these lines, and since these attributes
flourish only by cultivation you will need
patience in your efforts to regain your
former ability. While you bring back your
own skill on the keyboard and review your
theory and harmony you should investi-
gate one of the modern methods for be-
ginners, making a study of the graded
material which is on the market now for
music teaching. The following books will
help you in your practice as well as aid
you in your preparation to take the teach-
ing profession: "Mind Power in Music" and
"Secret of Successful Practice," both
by E. Douglas Taylor; "Memorizing," by
Telford and Marston; "The Art of Teaching
the Music Teacher," by Walter Swoboda, and
"The Why and How of Music Study,"
by Charles H. Farnsworth.Mrs. F. W., Lexington, Mississippi: Your
problem and question are so similar
to those of Mrs. M. S. of New York City
that you are referred to the answer to her
letter, appearing in this issue.

A Natural Ability

MR. E. T. W., Baltimore, Maryland: To
a certain degree sight-reading is
a natural gift, like any other phase of
musical ability. It is true that the better
the ear the less effort one will make at
sight reading. Your difficulty in reading
comes, perhaps, from your "having a good
ear." Now, as in any other phase of
music study, you will become a good sight-
reader only by practice, and a great deal
of it.Get "Sight Reading," Edmunds & Sher-
man, and give it thorough study. Join a
glee club, a well-organized chorus choir,
and, if possible, an oratorio society. By
this means you will get plenty of practice
in sight reading.Since you have had voice training and
"have done very well in tone production"
you should not have any difficulty in get-
ting into these organizations. Do not be
discouraged over your failure to read
at sight, so long as you are doing
well otherwise with your vocal study.
Remember, the principal note upon which
lyrics for the adult voice are written is
much practice. Make it your business to
get that practice. No more delightful avo-
cation may be pursued by a young man
than the vocal art. It will give you poise,
improve your diction, benefit your health,
lead you into many pleasant associations
and bring you joy throughout life.

QUESTION AND ANSWER DEPARTMENT

Conducted by ARTHUR DE GUERARD

A Star Trying Two Staccato Notes
In this measure of a "scherzo" by
Schubert, there occurs a staccato
note. Is this possible? Are staccato
notes ever half-flat?—SAYRE, S. D., Georgia.A. (1) The star over the two staccato H
dots (during a rest between them) is ex-
actly a mistake of the editor, printer, or
proof reader. It is an impossibility because
it indicates a note, and a note cannot be re-
st. It would be like a long star beginning on
the first (whole) note, B, and continuing the
first note on the second B flat. But
the star on the first B flat, an eighth-note
to be followed by an eighth-note rest and to
be marked staccato, even as its bass note,
is to make the star end on the first B
flat. The correct way to write the phrase
marked staccato, even as its bass note,
is to make the star end on the first B
flat. (2) Yes, there are species of staccato which
are marked by a star. In other staccato notes,
but it does not indicate what a staccato note
is, as a staccato. It merely indicates a short
breath. The staccato value is:Various Questions
(1) What is the meaning of "pp," "p," "mf,"
or "f" each.
(2) In Mozart, I often find the ending of
one staff after the beginning of another on the
same line, as follows:What is the meaning of
each phrase? Does it
require a half of the accidental?
(3) In the first measure of the first staff, the
note of the same line on which the sharp
or flat is placed. For example, should the
sharp of the following be C?Ex. 2
What is the meaning of
each phrase? Does it
require a half of the accidental?
(3) In the first measure of the first staff, the
note of the same line on which the sharp
or flat is placed. For example, should the
sharp of the following be C?Ex. 3
What is the meaning of
each phrase? Does it
require a half of the accidental?
(3) In the first measure of the first staff, the
note of the same line on which the sharp
or flat is placed. For example, should the
sharp of the following be C?Ex. 4
What is the meaning of
each phrase? Does it
require a half of the accidental?
(3) In the first measure of the first staff, the
note of the same line on which the sharp
or flat is placed. For example, should the
sharp of the following be C?Ex. 5
What is the meaning of
each phrase? Does it
require a half of the accidental?
(3) In the first measure of the first staff, the
note of the same line on which the sharp
or flat is placed. For example, should the
sharp of the following be C?Ex. 6
What is the meaning of
each phrase? Does it
require a half of the accidental?
(3) In the first measure of the first staff, the
note of the same line on which the sharp
or flat is placed. For example, should the
sharp of the following be C?CHICAGO
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Musicians of the Month

(Continued from page 618)

- 9-EDWARD BUCKINGHAM HILL, b. Cambridge, Massachusetts, 1872. Composer, music pedagogue and critic. His writings for stage, orchestra and piano are decidedly modern in style.
- 10-NICOLA JONARDI (non-ardé), b. Aversa, near Naples, Italy, 1714; d. Naples, August 25, 1774. Prominent member of a group of early composers who brought about great development in dramatic music.
- 11-KARL BOHM (home), b. Berlin, Germany, 1844; d. there, April, 1920. A representative pianist and composer. Countless excellent salon and instructive piano pieces and songs.
- 12-THODOR KULAK (kool'ak), b. Krotoschik, Posen, 1818; d. Berlin, Germany, March 1, 1882. A distinguished teacher and writer of technical studies to develop artistic piano playing.
- 13-CLARA SCHUMANN, b. Leipzig, Germany, 1819; d. Frankfurt, May 20, 1896. Famous concert pianist, wife of Robert Schumann.
- 14-LUIGI CHERUBINI (leh-roo-bee'nee), b. Florence, Italy, 1760; d. Paris, France, March 15, 1842. A prolific composer. His works comprise an enormous list.
- 15-HERBERT WILLIAM PARKER, b. Aburatsubo, Massachusetts, 1863; d. Cedarhurst, New York, December 18, 1919. Organist and teacher. Composed extensively and effectively for stage, orchestra, voice and organ.
- 16-GIUSEPPE SABBIO MERCADANTE (mer-kah-dahn'tee), b. Altamura, Italy, 1795; d. Naples, December 17, 1870. Composed operas and masses almost exclusive of other forms. Blind last decade of life.
- 17-CHARLES THOMSON GAYNES, b. Elmira, New York, 1884; d. New York City, April 8, 1920. An eminent teacher and composer. His works with modernistic tendencies are for orchestra, piano and voice.
- 18-ALBERTO FRANCHETTI (fran-ke'tee), b. Turin, Italy, 1860. Eminent creator of much stage and orchestra music of superior quality.
- 19-FRANCESCO SCHIRA (she'rah), b. Malta, British Island, 1815; d. London, October 16, 1883. Professor of harmony, conductor and dramatic composer of high repute.
- 20-LIBERANDO PUZZETTI (pid-zet'tee), b. Parma, Italy, 1880. Writer, composer of the purest individuality and innovator in dramatic form.
- 21-FRANCIS HOPKINSON, b. Philadelphia, Pennsylvania, 1737; d. there May 9, 1791. Lawyer, signer of the Declaration of Independence and amateur musician. Considered the first native composer of secular songs.
- 22-HENRY THOPHILUS FINCH, b. Bethel, Missouri, 1854; d. Rumford, Maine, October 1, 1926. Music Critic and Essayist of influence. Author of much important literature.
- 23-WALTER A. KRAMER, b. New York City, 1890. Violinist, writer and composer for orchestra, violin and voice. Member of the younger school of composers.
- 24-JOHNAN PETER KELLNER, b. Gräfenlohe, Thuringia, 1705; d. there 1788. Cantor, composer and writer. The world owes the preservation of some of Bach's works to copies made by Kellner.
- 25-KARL KLEINOWORTH (klein-vort), b. Hamburg, Germany, 1830; d. Stolpe, July 27, 1910. Teacher and editor. Many editions of the master composer's writings.
- 26-HERMANN RITTER, b. Wislau, Mecklenburg, 1849; d. Würzburg, Germany, January, 1926. Court musician and performer on the "viola alta," an instrument of his own invention. His research into history of musical instruments resulted in several volumes on the subject.
- 27-CYRIL SCOTT, b. Oxford, Cheshire, England, 1879. Composer, pianist and poet. One of the leading contemporaries of modern classicism.
- 28-FRANZ DUBLA (dard-la), b. Saar, Austria, 1868. Eminent violinist and composer with modernistic tendencies in piano and worthy violin and piano pieces.
- 29-ENRICO BIVIGNANI (bay-vin-yah'nee), b. Naples, Italy, 1841; d. there in 1903. An operatic composer and conductor. Among operas he directed the first performance in America of Verdi's "Aida" (June, 1876).
- 30-JOHN SEVERIN SVENDSEN, b. Christiania, Norway, 1840; d. Copenhagen, Denmark, June 14, 1911. A widely-appreciated composer of orchestral and chamber music and choral works.

How to Acquire Registration

(Continued from page 681)

The Stopped Diapason and Salicional on the Swell (with Swell coupled to Pedal). Follow out the same process on the Great manual, using the Doppel Flue 8', as the basic solo.

Next try out all the Diapasons 8' and 16' on all manuals, alone and coupled; add flutes to Diapasons; next add Strings to Diapasons, then the Reeds to Diapasons. You will soon become acquainted with the tonal effects. The names of all stops and the family to which they belong can be learned from any one of several fine books. Sir John Stainer's Organ Primer is a good book. Do you understand the scheme? It is a very thorough way to master the qualities of various stops.

Next select some piece of organ music that is well marked as to registration and follow out the composer's ideas carefully. For instance, use Homer Bartlett's "Meditation Serenade," a most carefully registered piece, and you will learn much.

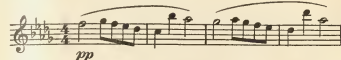
There is more to Registration than can be told in an article of this length; but, if one will follow out the plan here indicated, I think the results will more than meet the expectations of any one who is sincerely in earnest.

"There is perhaps no branch of pianistic art so absorbing and demanding such a high standard of musicianship as that of accompanying. Its recognition by the world at large is of comparatively recent date. As the accompaniment to songs, even those of the more popular type, have grown in the general interest, so the status of the accompanist has developed from that of a humble valet to the singer into that of a trusted secretary—one who advises, prompts, suggests and collaborates."—THEODORE WESPT.

Can You Tell?

GROUP
No. 27

1. What is the leading-tone (seventh tone) of the key of B-flat minor?
2. What operatic composer has been, himself, the leading character in an opera?
3. What does the lower figure of a time-signature indicate?
4. When was the first music printed in America?
5. Spell the augmented-sixth chord in the key of G minor.
6. Who wrote the piano piece known as *Weber's Last Waltz*, and why was it so named?
7. Identify the following theme:



8. What tone of any key is flatted, to produce the next regular key by flats?
9. What is the origin of Handel's *Largo*?
10. By whom and when was *The Star Spangled Banner* written?

TURN TO PAGE 705 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have the entertainment material when you see best in a group of music-loving friends. Teachers can make a scrap book of them for the interest of early pupils or others who sit by the reception room reading table.

The "Illuminated" Program

By H. EDMOND ELYSTON

WHEN these artist-monks of the Middle Ages prepared the missals for their altars, they devoted the best of their talents to the "illuminating" (ornamentation) of the pages of parchment on which these services were transcribed in hand-lettering that, for clearness and neatness, vies with the best of modern engraving. And they did this with such an instinct for beauty that today single surviving pages of their work cannot so a fabulous price.

Time is not so long ago when a musical recital was a prime function at which the prin people listened with prime pleasure, to a prime program. A word from the stage would have been little less than sacrilege. For the artist to deign to address his audience would have dissipated that atmosphere of "sanctity which hedges round a king."

But times have changed and, with them, both the people and their customs. Recitals have lost much of that former gloom of an austere religious function.

About them, all is now lightness, brightness and allure.

Much of this change has been wrought through the introduction of the "lecture recital" idea, in which, by a few well chosen words, the audience is initiated into the spirit of the music to be heard—which words may range from a literary gem to the pun "monkey shines" of a De Puchmann.

To assist some of our readers who may not have access to information that may be introduced at such recitals, we are presenting our New Etude Gallery of Musical Celebrities, which will be found on another page of this issue.

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Musical Idealism in the United States
 (Continued from page 652)

We may take as the fourth manifestation of musical idealism in the United States the amazing work done in music by the so-called settlement schools. The settlement schools are established in the more congested portions of the city, where the young pupils have limited means and opportunities. Philadelphia possesses a magnificent music settlement school, with the equipment and building of a high-class modern conservatory and several hundred pupils doing work of a very high order. In New York fourteen Settlement Houses conduct work in music as a part of their regular sociological activities. Among these are six organized music projects. Some of these schools have orchestras of from twenty to forty-seven members, giving regular concerts which have been highly inspirational. For music lessons the pupil pays on an average of half the actual cost of tuition fees and maintenance. Literally, thousands of students, who otherwise would be deprived of music, have been taught by these schools in the United States. The report of the New York schools alone is a document of sixty-six pages. This movement represents a beautiful spirit of idealism. It would be impossible, without the volunteer efforts of scores of trained workers, who have nothing to gain but the gratification of having worked in a lofty idealistic undertaking for the good of mankind.

Musical and the American Man
 THE FIFTH manifestation of idealism is discoverable in the tendency of great numbers of American men, in the ranks of workers and also leaders in the professions and industries, to make music study and the regular performance of an instrument a part of their lives. Music to them is not an alien thing, but a vital fact of existence. It has been found that music and industry are not incompatible things, but of enormous mutual value. The stimulating, exalting, reconstructive value of music has been the reason why American men and women have gladly given upward of one hundred million dollars to foundations for the promotion of music. Please remember that this is the free will offering of men and women who have grasped the importance of music, and sociological importance of music. The munificent provisions made for opera houses, musical education and orchestras, by the European governments, do not exist in America; although, through our public school system, enormous sums are now being paid for music study of a mass type. The magnificent benefactions of American music lovers have already produced fine results. The taste for good music has developed beyond imagination. This is clearly shown by the musical programs heard in movie or cinema theaters. In scores of these, there are continually maintained orchestras ranging from fifty to one hundred musicians; and it frequently happens that some grand symphony movement or overture is played four times a day. There are said to be twenty thousand motion picture theaters in America. At least ten thousand of these are equipped with large organs, many of which are organs are very fine, indeed. Notwithstanding the sound pictures or talking pictures, great orchestras are still being maintained; and the gigantic theaters now going up in America all have provisions for large organs and fine organs. The demand for the best music is insatiable.

More than all other factors is a new sense of poetic beauty manifesting itself in the lives of our common people. The long lines of music-hungry people which wait outside the doors of our symphony halls—standing for hours for a few minutes in musical paradise—need no comment. Paul Verlaine has voiced their hearts' desire in these lines:
*"Music awaits and music waits,
 Let your verse be the wandering thing
 That flutters in the light from a soul
 on the wing
 Tomorrow other skies at a new whim's will."*

We, of the United States, because of the fact that we are widely traveled, like to think that we are keenly aware to our shortcomings, one of which is our anxiety to tell others of our accomplishments. It is, therefore, with some to them is not an alien thing, but a vital fact of existence. Let me hope that we may not misconstrued or thought over-pretensions. To understand what musical idealism in years of residence and study in America. May I hope that we who love music in my country may have the pleasure of welcoming many of you to the United States and affording you an opportunity to understand why we are proud of the evidences of our idealism in the pursuit of the music, and the thrill and ennobling of the arts. Our overseas heritage, our own spirit of brotherhood with our friends in Great Britain, as well as those of all other distant lands, make music one of the inseparable bonds between the Old World and the New.

Master Lesson: Chopin Etude, Op. 25, No. 2
 (Continued from page 687)

the pedal properly. One must listen with unrelaxed attention, and make sure that cleanness is not sacrificed for speed. Let me repeat that the student must first be master of all the technical difficulties of the Etude. Then and only then can he "play" it, and devote himself to the detailed study of the pedaling.

SELF-TEST QUESTIONS ON M. PHILIPPI'S ARTICLE
 1. What evidence is there that Chopin was not influenced by Liszt?
 2. To what does Huneker compare Chopin's Etude, Opus 25, No. 2?
 3. On what phase of technique did Chopin play particular stress?
 4. What were Chopin's instructions as to playing rubato?
 5. What type of variations may be practiced in Chopin's Etude in F minor?

When once the difficulties have been overcome, what remains still to be done? The Etude must be played musically. There must be great delicacy of expression. Each part must be musical, with a natural, smooth flow. The combination of the two rhythms in this Etude is usually not made clear. The left hand is the important factor. It must be light; it must be legato. Yet on it depend both harmony and rhythm. In these rapid passages the pedal must be changed often. It is difficult to control it. It identifies you as one in touch with the higher ideals of art and life.

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 George Bernard Shaw on Women Composers
 In a collection of essays "On Music's Border," Sir Richard Terry quotes a letter from George Bernard Shaw to Dame Ethel Smyth in which he characteristically expresses his views on women composers. "Dear Dame Ethel," writes Shaw, "Thank you for hurling me into going to hear that Mass. The originality and beauty of the voice parts are as striking to-day as they were thirty years ago, and the rest will stand up in the biggest company. Magnificent!"
 "You are totally and diametrically wrong in imagining that you suffered from a prejudice against feminine music. On the contrary, you have been almost extinguished by the dread of masculine music. It was your music that cured me forever of the old delusion that women could not do men's work in art and other things (it was years ago, when I knew nothing about you, and heard an overture—The Wreckers or something—in which you kicked a big orchestra round the platform). But for you I might not have been able to tackle Saint Joan, who has floored every previous playwright. Your music is more masculine than Handel. "When have the critics and the public ever objected to feminine music? Did they object to Sullivan, whose music was music in petticoats from the first bar to the last. Can you name a more ladylike composer than the beloved and much imitated Mendelssohn? Does the very jelly sugar-stick called A German Requiem take you in because Brahms dashed a little black on it and wrangled it up in craps?"
 "You scorned sugar and sentimentality; and you were exuberantly ferocious. You booted—contemptuously out of your way as an old woman. And now you say we drank from you because you were 'only a woman'."
 "Good God! dear big brother, "Yours, dear big brother, "Bernard Shaw."

Huge Chorus
 Are choruses, like so many other things these days, getting too high? In "How to Listen to Music," H. E. Krehbiel discusses the matter.
 "In size mixed choirs ordinarily range from forty voices to five hundred. It were well if it were understood by chorists as well as the public that numbers merely are not a sign of merit in a singing society. So the concert-room is not too large, a choir of sixty well-trained voices is large enough to perform almost everything in choral literature with good effect, and the majority of the best compositions will sound better under such circumstances than in large rooms with large choirs."
 "There is music, it is true, like much of Handel's, the impressiveness of which is greatly enhanced by masses, but it is not extensive enough to justify the sacrifice of correctness and finish in the performance, to justify mere volume."
 "The use of large choirs has had the effect of developing the skillfulness of amateur singers in an astonishing degree, but it is, nevertheless, a point where weightiness of tone becomes an obstacle to finished execution. When Mozart remodeled Handel's 'Messiah' he was careful to indicate that the four passages (divisions) they used to be called in England) should be sung by the solo voices alone; but nowadays choruses of five hundred voices attack such choruses as *For Unto Us a Child is Born* without the slightest hesitation, even if they sometimes make a mournful mess of the divisions."

The Penury of Rameau
 "Rameau was tall and unusually thin, attenuated even; an unkind description compared him to an organ pipe, with legs like flutes," Mary Hargrave tells us in *The World of French Musicians*. "His features were large and strongly marked, with piercing blue eyes.... He loved to take solitary walks and his tall spare figure was a familiar object striding alone by the Tuileries or out in the country."
 We are further told that "his enemies declared he had no heart; that he was incapable of affection. Diderot said Rameau's wife and daughter might die but he would not care, provided that the passing bell tolled in tune; further, he was mean, avowed, pitiless to dead creditors." As we know, Rameau was probably was at the time of his death his house was very poorly furnished and his wife was wretchedly dressed. Yet large sums were found in the drawers of his writing table.
 Rameau's life of solitude may have been due to shyness. He was really too shy to make many friends or enjoy great popularity and always hid at the back of his box at the Opera. Once after a successful performance of one of his works at Fontainebleau he was found hiding in a remote and disused apartment. He said that applause embarrassed him; he did not know how to receive it. Shy, proud, reserved, fragile, simple, harsh—these are not characteristics which appeal to the great world.
 "In reality Rameau's whole soul centred in music. All else mattered little. As Piron said of him: 'All his mind and all his soul were in his harpsichord, and when he had closed that, the house was empty—there was no one at home.'"

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THE BIRTHDAY OF THE KING

A Cantata for Christmas
By Norwood Dale

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ALTHOUGH those ordering a copy of this fine, new Christmas Cantata are sure to have it delivered to them in September, it is being offered as an Advance of Publication Offer to give Choirmasters an opportunity to get a copy of this bargain price. The manner in which the composer has arranged a Prologue for this Cantata followed by Part 2 effectively setting of the Nativity, and then Part 3 bringing it to a close in a glorious contemplation of the Star and its significance, supplies a beautiful and interesting contribution which the average choir, soloist and organist may readily and enjoyably make to the special Christmas service.

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By Gwynne Burrows

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The Future of Music in Moviadom

(Continued from page 650)

humorous scene. There is very little music which purports to provide laughter.

Moods Cross-Indexed

OUR COURSE, every arranger would be delighted if he could take the time to write an original score. But unless he were a great genius he could not approach in his own composition the score he can compile if he has access to a huge library of great classics. Few people have any idea of how large such a library must be.

The Roxy Theater has a library of far over 15,000 selections and over 6,000 orchestration. These are all carefully classified and card indexed with a cross index by number, so that the various musical settings for various moods and psychological conditions can be located in an instant's notice. It is one of the most important parts of the modern large moving picture theater. The most astute managers have found that music may in some instances make mediocre or even bad moving pictures passable and save investments of millions of dollars.

The main thing, however, about the music of the picture is that it is identical with the main purpose of the picture itself. It is the picture as a whole and the score

as a whole, the *total ensemble* which really counts. It must serve a very definite and practical theatrical purpose. All of the themes and the settings must serve to intensify the interest and reach a real climax so that the audience will be genuinely and sincerely moved.

The moving pictures of to-day are the grand opera of the masses. Millions who have never been within a thousand miles of a grand opera house of importance can, through the finer pictures, get a glimpse of the great drama of the world and hear the great music of the world. Surely this is an age of magic achievement.

SELF-TEST QUESTIONS ON MR. KAPEE'S ARTICLE

1. What does "synchronized" mean in modern moving picture production?
2. How is it proven that the "sound music" are good advisers for actors?
3. What is the great essential in music which is to be produced again and again?
4. What are some of the necessary qualifications for the arranger of film music?
5. Name two great composers who have written for the movies.

Jazz, Whither Bound?

(Continued from page 655)

THE Moan of the Saxophone THE INSTRUMENTATION of jazz is its strongest weapon. Anyone who heard the almost pitiful attempt made by the New York orchestra (except the phony) to play a re-recorded form of the "Rhapsody in Blue" (originally written and scored for the big Whitehall band) will grant that point. In its scoring and method of playing lies the glory of jazz; in them, too, one may read its statute of limitations.

If the protagonists of jazz remain within their idiom, their place in the sun will be secure. If they are content to give us pleasant tunes, neat harmony, clever rhythmic and tonal effects, all will be well with them. This their more astute workers appear to be resigned to do. Should they strive to push a pleasing dance-form into the scope of an art-form, with all its complexities—spiritual, constructional and ex-

pressional—they will end by discovering that the qualities that make jazz what it really is are more vaporous than the perfume of a flower and that the flower has crumbled in their hands. Let me close with a definition. *Jazz*: a dance form plus a distinctive vehicle of expression, so fully developed as to suggest already a state of affairs.

As I complete these lines, at the end of a strenuous day, the radio is bringing to my ears a celebrated jazz-ensemble in New York City. Clear, crisp, artistic playing, melodies of ear-pleasing charm, neat tricks in harmony, color effects of surprising variety, a general *verve* and *esprit*! And you ask me whether I really enjoy it? Of course I do, and so do you! There, dear readers, is your justification of jazz and estimate of its place in the scheme of things musical. Profundity, get there behind us!

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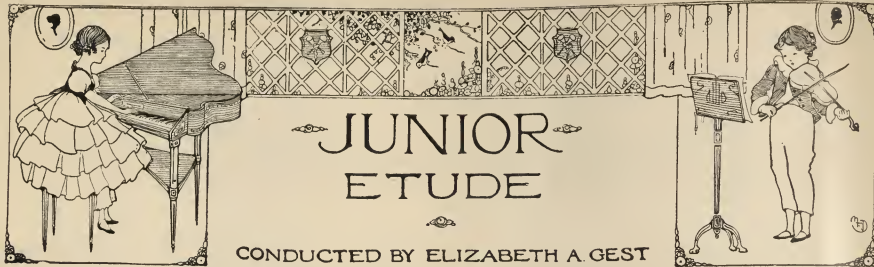
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?? ASK ANOTHER ??

1. What is a tuft?
2. If C \sharp is the fifth of a scale, what is the leading-tone of that scale?
3. What nationality was Saint-Saëns?
4. D is the third of a scale whose fifth note is the third of what other scale?
5. How many sixteenth notes equal a double dotted quarter note?
6. What is meant by *senza crescendo*?
7. Name three composers whose names begin with "B."
8. What is a national anthem?
9. What finger comes on B \flat in the scale of A minor?
10. What instrument is this?



The Piano

By MARVEL GUETTE
(Age 13)

The Greeks may lay claim to their lyre,
The Romans their violins play;
But, to suit the desire
Of my ear, I require
A piano for my roundelay.

Its notes that so loud or soft sound,
Its keys that are easy to play,
Win in all the world round
Where'er music is found;
For none other can serve in its way.

If the viola advantages claim,
The piano has more of them still;
While the tricks in its game
Are more easy to fame,
And to play it needs only the will.

DEAR JUNIOR ETUDE:
I played piano when I was only three. When I was five my mother gave me instruction and now I am with another teacher. I have won several certificates for various Elstedtolds, among them a gold medal for piano solo. I am very fond of music and have always been blessed with a good piano. We do not always realize the value of our pianos, do we?

I have passed two music examinations and one theory examination and am soon going in for a very stiff one, the "Advanced Division of the University of South Africa." Do you not think that sounds difficult? I enjoy THE ETUDE and especially the Little Biographies for Club Meetings. I play piano for a dancing teacher's pupils.

From your friend,

LEONORA STEWART (Age 13),
29 Fairview Ave, Woodstock,
Capetown, South Africa.

Miss Brooks' Secret

By KATHRYN C. RABE

ROBERT strode down the street, his music roll under his arm and a scowl on his face. The red and yellow leaves of September tumbled about in all their beauty, and a merry little breeze blew them all around. All nature seemed to be trying to make things beautiful, but Robert only pulled his cap over his eyes farther and strolled down the street with the scowl on his face.

Finally he turned in a gate and slammed it behind him. He ran up the walk and disappeared through the door of a cozy green and white bungalow.

"Why, Robert!" exclaimed his teacher as she greeted him; "You never looked so scowling before. With your music how could you be so unhappy?"

"Well, Miss Brooks, my music is just the cause of it all. I just cannot play the new piece you gave me. Oh, of course it is pretty enough to see, when Mother plays it. But I get all mixed up," confessed Robert.

"Robert, how often have I told you that all practicing is not good practicing. I suppose it is your same old trouble—you did not count."

"But I get mixed up in the triplets and sixteenths," answered Robert.

"I know what you need," smiled Miss Brooks. "Why don't you try my Secret? Why not fit words to the rhythm of the triplets and sixteenths? It straightens things out wonderfully."

"But-ter-fly, But-ter-fly, But-ter-fly," began Robert, and the triplets began to fall

smoothly and evenly. "Why, that's great!" he said.

"And now for the sixteenths," said Miss Brooks. "There are ever so many words for sixteenths. Can you think of one?"

"Sure I can. *huck-le-ber-ry, huck-le-ber-ry, huck-le-ber-ry*," hummed Robert as he played.

And his sixteenths began to fall smoothly and evenly.

"You have the idea now," said Miss Brooks. "You know, there is a way out of every difficulty. Now in your other new piece you have two-four time, with eighth notes. Say as you play them, *o-ver, o-ver, o-ver*."

"Yes, Jane, but you did not give special attention to the bass in that passage, did you? And see these dotted notes. You did not make them staccato—you ignored the dots just as if they were not there at all! Now try it again, slowly, and see if you cannot do it as the sign-posts tell you."

Jane played the march once more, and tried earnestly to keep in mind her teacher's instructions.

"That is a great improvement," said Miss Mary, when Jane had finished. "Didn't it sound better to you, this time?"

"Yes," agreed Jane, "and I think I can make it sound still better!"

"I think you can," smiled her teacher. "Always watch your sign-posts. That is the only way to make a piece sound as it should. Do you remember what the moralizing Duchess said to Alice at the croquet-party? I think it should be the motto of every music student."

"What was it?" asked Jane with interest. "Take care of the sense, and the sounds will take care of themselves!" replied Miss Mary with a twinkle in her eye.

Sign-Posts

By MARION BENSON MATTHEWS

"I know Miss Mary will think I have done well with this piece," said Jane to herself, as she played the last notes of her new march. Then she turned to give her teacher a triumphant look, only to see Miss Mary shake her head sadly.

"Dear, dear!" she exclaimed, "I'm afraid Jane didn't put much thought into that."

"Why, Miss Mary," cried Jane, "I'm sure I didn't strike a single wrong note!"

"No, Jane, you didn't," rejoined her teacher; "but I did not say you struck any wrong notes—I said you didn't put much thought into the piece. That is as important as striking the correct notes. Now, Jane, that was a march you were playing; but I want you to tell me if you would feel just like getting up and marching, if you heard somebody play it just as you have played it for me?"

"Well—no," confessed Jane. "I'm sure you wouldn't," agreed Miss Mary. "You see, you went right past the 'sign-posts,' as I call them. The composer puts up these little sign-posts to tell us how to play his piece, and we must not pass them heedlessly. Now let us look at them. The first one says, *con spirito*, and that means—"

"In a spirited manner," finished Jane.

"Yes," said her teacher, "and did you try to make the piece sound spirited?"

"I wasn't thinking much about how it sounded," said Jane penitently.

"I'm afraid you were not," chided Miss Mary. "Then we see the words *lazo ben marcato*, and what does that mean?"

"That the bass should be strongly accented," replied Jane.

"Yes, Jane, but you did not give special attention to the bass in that passage, did you? And see these dotted notes. You did not make them staccato—you ignored the dots just as if they were not there at all! Now try it again, slowly, and see if you cannot do it as the sign-posts tell you."

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ON THE SEE-SAW

MONTAGUE EWING

A dainty little waltz. Grade 1 $\frac{1}{2}$.

Allegretto M.M. $d=72$



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A left hand melody in different octaves. Grade 1.

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MABEL MADISON WATSON



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PRIMO

C. W. KERN

JUNIOR ETUDE—Continued

Little Biographies for Club Meetings
No. 20—César Franck

The last two studies in the "Little Biography" series (those which appeared in July and August) were, as you remember, given to those composers who are worth knowing about, but are not at the present time, of as much importance to Juniors as those included in the regular series.

This month the great masters will be continued with the study of César Franck. César Franck was born in Belgium in 1822. After living in Paris many years he became a naturalized Frenchman and remained in Paris until his death in 1890. His parents were evidently fond of long names, for they gave him the name of César Auguste Jean Guillaume Hubert Franck. No wonder he dropped all his middle names!

music, played the organ in church and spent much time composing. He arose every day at five-thirty and began his day of teaching at seven-thirty. He became a teacher at the Paris Conservatoire and remained there many years.

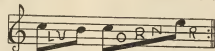
The public was slow to appreciate his worth. However, little by little his compositions and his merits as a teacher came to be recognized, and the French government finally conferred on him the title of *Chevalier of the Legion d'honneur*. He composed three operas (though he cared little for the stage and these are not given now), four oratorios, a mass and many organ compositions and songs. But his greatest compositions are his *String Quartet*, a *Quintet* for piano and strings, a *Sonata* for violin and piano, *Symphonic Variations* for piano and orchestra, the *Prélude, Fugue and Variation*, which, being very difficult, is not played as often as it would otherwise be, and, last, his great "Symphony in d minor" which is played by all the great orchestras of the world.

As his compositions are all in the large forms it is almost impossible to present any of his music at Junior meetings, unless some one has a phonograph to lend to the meeting. There are splendid records of his beautiful symphony, and listening to it or at least a part of it in that way would certainly be an excellent thing to do.

Questions On Little Biographies

1. When and where was César Franck born?
2. When and where did he die?
3. Of what nation did he become a citizen?
4. Name a few of his greatest compositions.
5. Do you think of him as the composer of many small compositions or of large ones?
6. On what instrument did he excel?

At the age of fifteen he entered the Paris Conservatoire, having already done a great deal of studying in Belgium. At the Conservatoire he won first prize in piano, second prize in counterpoint and fugue and second prize in organ, all before he was twenty. After this he taught



DEAR JUNIOR ETUDE:
I do not belong to any music club because we have none in our community, but I do belong to the Girls' 4-H Club and in connection with that we learn the appreciation of music. I have taken piano lessons for six years and play all kinds of music except jazz, but that is one thing I do not care for. It sounds too "ratty".

From your friend,
GLAIVS GEDRAUS (Age 14),
Iowa.

DEAR JUNIOR ETUDE:
My teacher has formed a music club. We meet in her house the last Friday of every month. I am the president. We discuss biographies of composers and have musical games and puzzles and read stories from THE ETUDE. We hope to send some money to the MacDowell Artist Colony.

From your friend,
MILBRED SPIEGEL (Age 12),
Massachusetts.

Answers to Ask Another

1. A tuba is the largest and deepest toned brass instrument in a symphony orchestra.
2. E sharp.
3. French.
4. D flat.
5. Seven.
6. Without getting louder.
7. Bach, Beethoven, Brahms.
8. A song of patriotic character adopted by a nation as its representative song.
9. The third finger.
10. A pair of cymbals.

Answers to April Puzzle

1. Staff.
2. Note.
3. Bar.
4. Clef.
5. Line.
6. Pause.
7. Lent.
8. Measure.
9. Forte.
10. Duet.
11. Solo.
12. Rest.

Being Musical

ARE YOU or are you not musical? That is the question. You have often heard people play the piano, and do it in a way that is absolutely correct—with good rhythm, correct notes, proper fingering, careful pedaling, and even a great deal of finish—and yet, are they MUSICAL? Does this playing make you wish they would not stop? Does it hold your interest and attention like a magnet? So that you feel that music is the most wonderful thing in

life? When you play, you are one of these people, and such questions can be asked about your playing. Is your playing musical? That is something that goes far beyond being correct, something that goes into your inside self where you feel things. So, are you or are you not? If you find that you are, maybe, a little bit but not as much as you might be, then get busy and pay attention to this matter and improve your manner of playing.

The Musical Elves

By ERROLL HAY COLOCCO

*Inside my piano, hid from sight,
Beneath the keys of black and white,
There live some little music elves
Who dwell within all to themselves.*

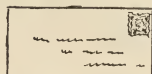
*And as upon the keys I play,
When practicing from day to day,
These little elves strike curious things
Like hammers on the metal strings.*

*They make a pleasant sound to hear,
That rings out bell-like, sweet and clear,
But if I have not practiced well,
The music elves can always tell.*

*Then I grow quite ashamed, you see,
When they play out of tune like me,
For, if I'm false or if I'm true,
They strike the same notes that I do.*

*'Tis scales that make my fingers fly,
So very fast that by and by
I shall be playing with great ease
Real pieces on the shining keys.*

*And then the little music elves
Who dwell within all to themselves
Will be so glad they'll help me play
More like a "grown-up" every day.*



DEAR JUNIOR ETUDE:

I am very disappointed that THE ETUDE arrives a whole month late here; therefore we Australians cannot enter the contests. But I am sending my essay to you, thinking there might be some chance for a late prize.

From your friend,
BERNARD GERRIG (Age 12),
Lagaron Street, Narrabeen,
Sydney, N. S. W. Australia.

N. B. It is too bad that the far-away Junior readers cannot enter the contests, but maybe some time in the future, when all the mail is carried by aeroplane, they can. Twice the JUNIOR ETUDE has held contests just for the far-away readers and

held the date of the contest open for two extra months, but it is not practical to do this often. So let the far-away readers write to the letter box instead and tell us about the different places in which they live.

DEAR JUNIOR ETUDE:

I have taken piano for three years and hope to become a good musician. I like to sing and won first place in voice last year in our sixth, seventh and eighth grade County Intellectual Meet, which we have every spring. I am expecting to enter for both piano and voice the next time.

From your friend,
KARMEN LATUBADERA (Age 11),
Oklahoma.



JUNIOR HARMONICA BAND
Mexico, Missouri

JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Music and Life." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa.

Poetry and Music
(PRIZE WINNER)

POETRY and music are both rhythmic expressions of the beautiful. Both appeal to the sense of hearing. Each tells a story. When we play music we see pictures and when we read poetry we see pictures. When I read Stevenson's "Land of Story-books," a picture came before me of a boy crawling along the wall behind the sofa, pretending to be a hunter. When I played an old Russian Cradle Song, in my mind I saw a picture of a wooden cradle rocked by the baby's mother. So I love both poetry and music because they both show me pictures and because they are both beautiful.

DAVID DRAGIFF (Age 9),
New York.

Poetry and Music
(PRIZE WINNER)

POETRY and music are a good deal alike. Music must have expression as much as poetry. Many of the Junior readers are probably acquainted with declamatory work and know that a person cannot hope to get anywhere with it and without expression. Music is the same. A pupil is not worth wasting time on if he has not the talent or ability to put expression in his music. Without expression a piece cannot be interpreted or understood. If you have a piece without a name, give it a name, and live up to the name given. Try to tell a story with the music you play. Poetry and music walk hand in hand down the long lane leading to mental culture and understanding of the better things of life.

MILBRED CONLON (Age 12),
Oregon.

Poetry and Music
(PRIZE WINNER)

POETRY is a number of thoughts in sentences that rhyme. Music can be looked at in the same way. I always think that the phrase can be used as a sentence, and the musical phrase as rhythm. Poetry tells stories and music does, too. I always think that the name of the piece is the story and the music describes it. It reminds me of weaving a pattern as we go playing along. We are weaving with a melodious rhythm and when we finish we have our pattern woven. Perhaps it will be a beautiful one. In poetry, when we are reading, we have a story at the end that has been read in rhythm.

LESA WITSCH (Age 13),
South Dakota.

PRIZE WINNERS FOR APRIL PUZZLE

CANTONIA HALL (Age 12), Illinois.
Louise Greenleaf (Age 7), Massachusetts.
Virginia Barton (Age 8), Idaho.

PUZZLE

Helen Oliphant Bates
What musical terms are represented?

1. Sign on the dotted line	2. Dear Tom: Just a line to say hello from Dick
3. From 3-30 to 4-45	4. From 3-30 to 4-45
5. From 3-30 to 4-45	6. From 3-30 to 4-45
7. From 3-30 to 4-45	8. From 3-30 to 4-45
9. From 3-30 to 4-45	10. From 3-30 to 4-45

HONORABLE MENTION FOR APRIL
ESSAYS

James Crowder, Bernice Essington, Anna Berman, Ruth Tolchman, Dorothy Lupton, Bart, Caroline Emery, Sarah Bellamy Lovelace, Isabel Green, Holmes McVittin, Martin J. Cook, Victor Beallin, L. Mary Bailey, Naomi Klock, Betty Brown, Alma Ann Bachman, Orville, Louis Morley, Mildred Pfeiffer, Mary Edwards, Ruth Strider, Elizabeth Fitchman, Betty Jane Sawyer, Mary Beth Lasseter, Joseph Himmick, Price King, Violeta Beallin, Kathryn E. Smith, Olive Schutte, Martin Lammner, Pauline Naragon, Norman Chell, Clara A. Tull, Lenore Peterson, Martha Lockhart, Amelia Rautava, Robert Edgerton, Robert Kallman, Doris Helvey, Julia Barab, Elizabeth Delawar, Leon Peterson, Constance Paken, Margaret Webb, Shirley Hockett, Victor Snay, Catherine R. McCaskey, Mary Tross, Shirley Harwell, Lucile C. Hancock, James Schrab, Margaret Hanna.

HONORABLE MENTION FOR APRIL
PUZZLES

Frieda Gernant, Marlo Schneider, Gladys Vickers, Phyllis Pfinger, Lucile M. Young, Frances Quantin, Regina Graciano, Margaret VanTuyl, Mildred McCann, Barbara Fleckinger, Margaret Collins, Anna Kayla, Anna Kayla, Robert Winters, Lorina Janzen, Maxine McBride, Mildred Mironosky, Frances Anderson, Mary Forni, Sarah Bellamy Lovelace, Floyd R. Smith, Louis Morley, Mildred Pfeiffer, Mary Edwards, Ruth Strider, Elizabeth Fitchman, Betty Jane Sawyer, Mary Beth Lasseter, Joseph Himmick, Price King, Violeta Beallin, Kathryn E. Smith, Olive Schutte, Martin Lammner, Pauline Naragon, Norman Chell, Clara A. Tull, Lenore Peterson, Martha Lockhart, Amelia Rautava, Robert Edgerton, Robert Kallman, Doris Helvey, Julia Barab, Elizabeth Delawar, Leon Peterson, Constance Paken, Margaret Webb, Shirley Hockett, Victor Snay, Catherine R. McCaskey, Mary Tross, Shirley Harwell, Lucile C. Hancock, James Schrab, Margaret Hanna.

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FRANZ SCHUBERT

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From an Oil Painting by
Wilhelm August Rieder
in the
Municipal Art Museum
of Vienna.

Handwritten signature: Franz Schubert